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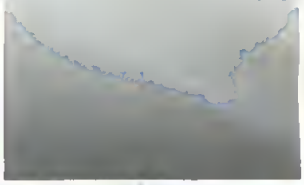
Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 6, 1993

A New Era At AIR Studios



FOLLOWS PAGE 45

ADVERTISEMENTS

Don't miss Mercury's "Triple Play Tour" coming to a town near you . . . The "Triple Play" tour is an innovative approach designed to launch the careers of three bright new stars Toby Keith, Shania Twain and John Brannen. Kicking off 2/26 in Louisville and running thru 4/2, the tour will take these three new artists directly to the consumer in 15 target markets. The highly visible tour is fully supported by locally implemented promotional elements including posters for retail and venue display, full media ad buys and radio and club cassette giveaways.

NEW BRIT-SOUL TREND HITS U.S.

■ BY LARRY FLICK and JANINE McADAMS

NEW YORK—Spearheaded by acclaimed major label acts like Young Disciples and D-Influence, an underground British club movement that embraces the music of American soul and jazz legends is flirting with mainstream pop and urban radio acceptance in the U.S.

Although comparisons to the acid-jazz wave of 1991-92 have begun to circulate, the new Brit-soul trend has a generally less retro, more commercially accessible sound. The style reformulates influence from classic recordings by Bobby Byrd, Herbie Hancock, Roy Ayers, and the Meters, among others, in a contemporary urban/funk or hip-hop context. Much emphasis is placed on complex song structure, which is enhanced by live instrumentation and downtempo rhythms.

DON-E

YOUNG DISCIPLES

INCOGNITO

D-INFLUENCE

Besides Mercury's Young Disciples and D-Influence on EastWest, leading acts of this movement that already have been signed to majors in the U.S. are Verve's Incognito, Island's Don-E, London Records' Vivienne McKone, and Jamiroque on EMI. Other key Brit-soul acts include Rule Stylist, Ipso Facto, Grace Under Pressure, D-Swing, Opaz, and Circle Of Life, all of which are seeking label deals here.

Although Brit-soul acts have initially earned credibility from heavy exposure in U.K. clubs like the Jazz Cafe and Borderline, a number of them have begun to generate strong sales and radio interest in the British pop mainstream.

In the U.S., club campaigns in support of these acts are secondary to

(Continued on page 81)

Clapton Grabs Key Grammys; 'Beauty' Is Belle Of The Ball

■ BY CRAIG ROSEN

LOS ANGELES—"Clapton is God," first scrawled on walls in London in the late '60s by avid rock fans, could have been written on this year's Grammy ballots as well. Eric Clapton dominated the 35th Grammy Awards Feb. 24, taking a total of six honors.

CLAPTON

While Clapton claimed the night, he was accompanied by other multiple-award winners, most notably Walt Disney Records "Beauty And The Beast" soundtrack album, which garnered five awards.

Clapton's Grammy sweep is expected to increase the artist's already substantial sales (see story, page 92).

Tying the second-biggest sweep in Grammy history, Clapton took virtually every key category. His "Tears In Heaven," a tender ballad written following his son Conor's tragic death, was named record and song of the year and earned him the male pop vocal award, while his acoustic "Un-

(Continued on page 93)

Sony Mines Sinatra Gold In Library Of Congress

The Billboard Report

WASHINGTON, D.C.—When CBS/Sony Legacy first began formulating plans nearly two years ago to release a comprehensive collection of Frank Sinatra's Columbia recordings from the '40s and '50s, the label's executives realized it might entail an unprecedented 12-disc set. That was before producer Didier Deutsch mined the Recorded Sound Reference Center at the Library of Congress for a monumental collection of the artist's wartime V-Disc recordings.

With this archival discovery, the Sinatra collection has mushroomed into a series of multi-disc releases. The initial set, due this fall, is still a 12-disc collection that will feature a complete palette of his Columbia material, including previously unreleased tracks, but now it will be followed by two more sets in 1994.

(Continued on page 66)

Eager Fans Await Sophomore Disc By PJ Harvey

■ BY THOM DUFFY

LONDON—A pulsing, tense, and twanging guitar intro is punctuated by a sharp drum and cymbal shot. A roaring rush of loud riffs and lyrical images follows, as if the singer can hardly restrain herself.

HARVEY

So begins "50 Ft. Queenie," the first single

(Continued on page 83)

Retailers Wary Of Transition To Jewel-Box Only

■ BY ED CHRISTMAN

NEW YORK—As the April 1 conversion to jewel-box-only packaging approaches, there still appears to be a vast amount of confusion in the marketplace over the transition.

However, most accounts have made a choice on how they will merchandise CDs once the longbox is gone. In an informal Billboard

(Continued on page 81)

IN THE NEWS

LeRoy Neiman To Host Billie Awards Fete

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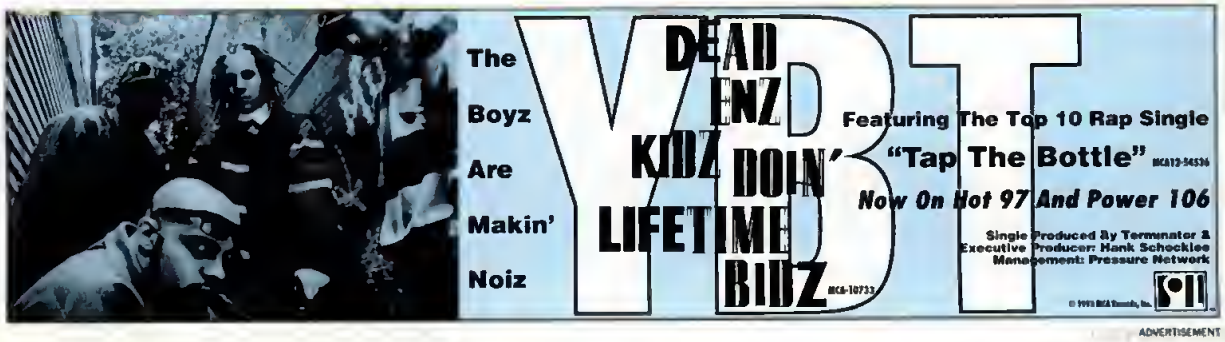
HOME & ABROAD

South By Southwest Int'l Response Up 50%

PAGE 45



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3-31 Tampa, Florida
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5-4/5/6 Paris
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6-1/2/3 London

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• LIVING PROOF •

DREAMS *into* REALITY

" When I got the call that 'Sweet Dreams (Are Made of This)' went to No. 1 on BILLBOARD's TOP 100 SINGLES chart, it was 1983 and I was lying on my bed in a hotel room. A Japanese style hotel room set high up on a hill somewhere in San Francisco. Two sliding screens of opaque rice paper diffused the light in such a way that it could have been any place - any time zone. Up to that point I had been feeling especially cocooned in that particular room. After putting the phone down it was as if every wall in the building had suddenly been pulled away - leaving me at once feeling both totally exposed and very small on that particular bed."

Annie Lennox!

Annie Lennox, 1993

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No. 1 IN BILLBOARD
VOLUME 105 . NO. 10

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Ray Charles' Brave New 'World'

"The mind is its own place, and in itself/Can make a heav'n of hell, a hell of heav'n," wrote blind poet John Milton in his fiercely vulnerable epic poem of free will, "Paradise Lost." But it was Satan who was doing the talking in that particular passage from Milton's tale, the ancient archfiend trying to put the best face on his fabled fall from grace.

For his part, the legendary Ray Charles proffers no similar rationales about life's shifting fortunes or his own tug of war with eternity. "I don't go through rituals and shit," rules the nondenominational musician, in reference to both his art and its spiritual consequence. "I don't mean no harm by that, but I just do whatever comes natural!

"I've loved music ever since I come into the world, and that's why I'm never gonna retire," explains the feisty 62-year-old Genius of Soul as he begins another full day's work at the offices of R.P.M. ("which means Recording, Publishing, and Management"), the Los Angeles headquarters Ray built to his specifications 31 years ago. "God knows I have enough money to last me the rest of my life—I'm not bragging or trying to be forward, I'm just telling the truth—so it ain't about money. I know how to play music, I know how to write music, I know how to try to sing songs. And I'm gonna do that 'til God says otherwise."

MUSIC TO MY EARS™

by Timothy White

Sightless since the age of seven due to the depredations of glaucoma, Charles has also endured the isolation of being orphaned, the humilistion of homelessness, the self-deception of drug abuse, and the craven racist animus of the Ku Klux Klan. Along the way, he taught himself the basics of big band and orchestral arranging by age 12, had a No. 2 national hit on the R&B charts with his self-penned "Confession Blues" before his 19th birthday, and at 25 was skilled enough in backstage card playing with guitarist T-Bone Walker to turn numerous winning hands at blackjack into a 1955 hit named after the game. In that same year, Charles mingled gospel fealty and profane rhythm into a wickedly effective amalgam on "I've Got A Woman," a No. 1 R&B smash that forever altered the landscape of rhythm & blues.

"I just want to play good music every day of my life," says Ray with a husky chortle. "I've been out there 48 years, and I swear to God, what I'm about is to be my best. That's what I call soul: when you make the public *believe* in what you're doing." And the enveloping aura of Charles' no-fuss creative drive is in full effect on the forthcoming "My World" (Warner Bros.), a 10-song dose of street ecclesiastics and pew-pounding backtalk that burns with Ray's surliest fire in a decade.

Working with producer Richard Perry, an unerring studio band that includes Eric Clapton, and backing singers of the caliber of Mavis Staples and June Pointer, Charles is able to devote himself vocally to an almost memoir-like range of material. The title track, "Let Me Take Over," "So Help Me God," "I'll Be There," and "One Drop Of Love" are disarming, "let's-cut-the-crap" slices of the saloon sermonizing Ray has specialized in since his 1952-59 bible'n-'brimstone period on Atlantic, with Perry often lending crisply modified hip-hop momentum.

The pillars of the project, however, are three transporting performances that reactivate the edgy emotional vibrance that made Charles such an invincible artist from the start. The first is "None Of Us Are Free," a hard-rolling exhortation—heightened by Clapton's turbulent solo—that deserves to be a multiformat radio anthem for these morally faltering times. The second standout track is "If I Could," a simple statement in defense of the defenseless, reminiscent in its tender consonance of "I Can't Stop Loving You" and "You Don't Know Me" from Ray's pioneering "Modern Sounds In Country And Western Music" album (ABC-Paramount, 1962). "If I Could' can be construed as anything from a love pledge, to a parent's lullaby, to a prayer of requiem.

And the last of this trio of stunners is Ray's humble, unsettled reading of Paul Simon's "Still Crazy After All These Years," the deep personal parallels in Simon's pragmatic verses ultimately reducing the author's version to a virtual demo.

"I always liked that song, the chord structure, and of course the lyrics," says Charles, "and I figured, 'I'll put my own little thing to it.' If you notice, the arrangement on it is very much like my small bands [his Atlantic-era septet and octet].

"I'm basically a sentimentalist," he continues, "so I like the slow stuff. It's strange how you mention 'I Can't Stop Loving You.' When I went to Sam Clark, who was the president of ABC at the time, and I told him I wanted to do this country and western record, he thought I had lost it! He said, 'You're gonna lose a lot of fans, because people know you for your rhythm and blues.' I said, 'Yeah, Sam, you may be right about that. But if it works right, I may *gain* whatever fans I lose!' So we did it, and you know what happened." The album became Charles' first gold record and "I Can't Stop Loving You" sold 3 million singles.

"I've been very lucky," says Charles. "People who I figure had an impression on me when I was younger, or who I looked up to, well, there was a lady when my mom died [circa 1945]. Her name was Lena Mae Thompson, and her husband was Alfred. They was just friends of my mom, but they took me in just like I was their own kid. They fed me, gave me housing, put clothes on my back. And then there was Mr. Wylie Pittman, who took time with me to show me the difference between hitting on the piano with both hands, as opposed to playing the keys with one finger at a time. I mean, he could have shooed me away."

Asked about private favorites in his vast catalog, whether written by himself or others, Charles answers, "Oh, my goodness, I'm not trying to be modest, but I don't think I wrote anything all that great. But things I wrote were successful, like "Hallelujah I Love Her So"—I enjoyed writing that. I think my favorite song that I wrote, and it was a slow song, was called 'A Fool For You' on Atlantic." As for cherished material generated by others, Charles cites "Baby Grand," his 1987 duet with Billy Joel.

"I really dig him a lot," Charles confides. "We hit it off real good, and the song is very fitting. If you listen to the words ["I've come far/From the life I strayed in/I've got scars/From those dives I played in"]' you can tell he wrote it exactly about what goes on out there on the road. It's very true to life—take my word for it."

Ray Charles will soon be on the road again, bringing his band and the Raeletts to a town near most of us, sharing a bit of "My World." How much heaven can he still make out of the hellish grind?

"I'll leave you with this one message," he says softly. "I never, ever record or play anything that I don't genuinely love. See, I wish I could if I had the talent, meaning that some people can just take ANY song and go on ahead and do it. But anything that you hear of Ray Charles', you can believe me, he *loved* it when he did it."

THIS WEEK IN BILLBOARD

MINIDISCS ON A MINIBUDGET

At the upcoming NARM meet, budget label Naxos will announce its plan to land support to tha MD campaign with the introduction of a specially priced line of classical music MDs. Columnist Is Horowitz reports. **Page 40**

BUILD A BETTER BESTSELLERS

Canadian ratail chain Bestsellars hopes to generata top dollar by giving consumers easy access to top-selling merchandise including music, video, and book titles. The storas carry only the top 40 titles, and the first U.S. franchise may open its doors in Manhattan this summer. San Botton has tha story. **Page 58**

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Commentary

Sex Harassment In Entertainment

■ BY F. CASEY DEL CASINO and M. KIM VANCE

In the last few years a series of allegations of sexual harassment have been levied against some of the heaviest hitters in the entertainment industry.

Certain aspects of the nature of the entertainment industry may have resulted in so many high-profile sexual harassment claims. The glamour of the industry undoubtedly has contributed to the media's attention to sexual harassment claims. Another contributing factor may be the relaxed, unstructured atmosphere of an industry where roles are not clearly defined, jeans are accepted attire, and everyone is on a first-name basis. In addition, in this industry more than many others, the workplace is extended to concerts, award ceremonies, parties, and studios.

These and other factors contribute to blurring of the lines between casual friendly behavior and unlawful sexual harassment. There are some general rules concerning sexual harassment, however, that everyone in the entertainment industry should know.

There are two basic types of sexual harassment: quid pro quo, when a supervisor demands sexual considerations for job benefits; and harrassment that creates a hostile work environment.

Quid pro quo harassment would include, for example, a manager who uses his or her authority to hire, fire, or promote to threaten an employee into submitting to sexual advances.

Hostile work environment harassment consists of unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature that alters an individual's employment and creates an abusive working environment. This is the most prevalent form of sexual harassment in the workplace.

To be considered sexual harassment, the conduct must be unwelcome. This means the employee did not solicit or incite the conduct and regarded the conduct as undesirable or offensive. It can be difficult to determine when certain conduct is unwelcome. Putting your arm around an employee's shoulder may be considered a friendly gesture or an offensive and threatening one, depending on how the employee views you, your intentions, and the situation.

'Develop a written policy against sexual harassment'

F. Casey Del Casino and M. Kim Vance are attorneys with King & Ballow, a Nashville-based law firm that represents entertainment and media clients in the areas of harassment, discrimination, and employment relations.

Courts examine the overall situation to decide whether conduct is unwelcome. Factors such as how an employee dresses and his or her publicly expressed sexual desires have been considered by the courts in making this decision.

In most cases, an isolated statement or comment does not create a hostile work environment. A number of comments, however, combined with other harassing conduct, may create a hostile work environment. There are several recent examples of this in the industry.

In one case, a female employee sued the owner of a motion picture studio for both hostile work environment and quid pro quo sexual harassment. The owner was accused of pressing his body against the woman's; telling her he'd "love to eat [her] all up"; sticking his tongue in her ear; and telling her in crude terms that he would like to have sex with her. The woman was awarded more than $1.3 million in damages, $1 million of which the owner had to pay from his own pocket.

In another celebrated case, a secretary sued a former executive of a major record label for hostile work environment harassment. The secretary alleged that the harassment escalated from jokes and innuendo to outright sexual assault. The case was settled before reaching trial.

Finally, at least three female employees at a prominent Los Angeles law firm have said they were sexually harassed by one of the senior partners in the firm's entertainment section. One of the women claimed the partner told her that if she wanted to join the firm's entertainment section she would have to drop her boyfriend, take adjacent rooms with him when traveling, and engage in sexual acts with clients upon request.

The informal nature of the entertainment industry does not mean that sexual harassment can be allowed or ignored. The first step in solving the problem is to develop a written policy against sexual harassment that provides employees with a complaint procedure. This procedure should not force employees to complain to one particular individual, since that person could be the harasser. In addition, the policy must make it clear that penalties, including firing, will be enforced. It should be distributed to everyone in the company and be posted.

The second step in dealing with sexual harassment is to develop a policy for handling complaints. The company should investigate all complaints immediately and, if sexual harassment occurred, the company must take quick and effective corrective action. Follow-up inquiries should be made by the firm to ensure that the conduct has ceased and that there has been no retaliation.

LETTERS

A CALL FOR BRILLIANT PACKAGING

I would like to encourage all record labels and manufacturers to consider using the slim "Brilliant" box to package two-CD sets. With the approaching demise of the longbox, many retailers, our store included, have begun using security keepers by Alpha or other companies. The Brilliant Box fits these holders, while a conventional double jewel box does not. Consumers also appreciate their space-saving quality.

Randy Anthony
Manager
CD of Austin
Austin, Texas

KUDOS TO RADIO AAHS

"Radio AAHS" (Billboard, Jan. 30) is pure heaven! By espousing the simpler things in life, the Minneapolis-based all-kids radio network, which debuted in the Los Angeles market Feb. 11 (on AM 830), is joyful and inspirational.

Although obviously targeted to elementary school-aged children, the station's programming tends to hold an even greater appeal to baby-boomers. Where else could you hear Little Richard, Kermit the Frog, Robin Williams (as the Genie), Ariel, James Taylor, and the Chipmunks all in one music set?

What's more, it's a healthy alternative. I've given up Howard Stern for "Radio AAHS"!

Will Barton
Los Angeles

'ROMEO' OVER-REACTION?

For two weeks I've been wondering what the controversy has been about Dolly Parton's new song and video, "Romeo." I heard the song and found it to be a fun-sounding tune. I couldn't believe men were actually offended by it. I read Edward Morris' attack on the video (Billboard, Feb. 20) and, after seeing the video, I think it's just a case of over-reacting (on the part of critics).

The video is fun to watch. It finally gives men a taste of their own medicine without being tacky.

After reading Mr. Morris' review, I thought I'd be seeing Dolly, Tanya, Kathy, and Mary ripping Billy Ray's clothing off his body. I didn't see the video the way Mr. Morris described it in his column. The video is just showing another side of the story, something that's rarely seen in music videos today. I thought the song and video were done with the intention of being fun and not meant to be taken so seriously. So, to the egos of the men offended: grow up!

Michael Craft
Orangeburg, N.Y.

Edward Morris, country music editor, responds: Country music has incurred contempt and suffered condescension, I think, by caricaturing itself or presenting itself in ways that others could caricature. I give you "Hee Haw" as a case in point. To me, Parton's "Romeo" video and the characters who inhabit it are tacky, which is not, I agree, a capital offense, just offensive.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036.

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RADIO CITY
PRODUCTIONS

Amphitheaters Get Cold Shoulder

Lollapalooza Seeks Alternative Sites

■ BY MELINDA NEWMAN

ORLANDO, Fla.—One of this summer's potentially hottest tours may be leaving amphitheaters out in the cold.

Wherever possible, Lollapalooza '93 is bypassing traditional venues, opting instead to play fields or alternative open-air sites. "Kids want to mosh," says one of the event's organizers, Stuart Ross. "We're basically a 30,000-seat nightclub." Because sites are still being selected, Ross does not know how many of the 40 to 45 dates will take place outside of sheds.

Specifically, Lollapalooza organizers say they need more space for the tour's sideshow and other exhibits. Additionally, they want a general admission policy that usually cannot be accommodated by sheds with reserved pavilion seats and festival seating on the lawn.

With Lollapalooza leading the charge, the summer slate looks strong. Arena tours by Bon Jovi, Def Leppard, and Travis Tritt with Trisha Yearwood already under way will continue into the summer, as will spring outings by Aerosmith and Van Halen. Among the acts coming to amphitheaters and/or arenas this summer are Jimmy Buffett, Alan Jackson, Chicago, Reba McEntire, Peter Gabriel, Clint Black and Wynonna Judd, Poison, the Allman Brothers Band, Steve Miller, Moody Blues, Yanni, Barry Manilow, Sade, Spin Doctors, Blues Traveler, Scorpions, Steely Dan, and Tina Turner.

Stadium outings include Paul McCartney, who starts his tour April 14. Elton John is slated for later in the summer, while the Grateful Dead and Sting will play a series of stadium shows together, in addition to touring separately.

Later in the fall, both Michael Bolton and Garth Brooks will hit the road.

Unconfirmed, but expected to play arenas or amphitheaters before the year is out, are Janet Jackson, John Mellencamp, Pearl Jam, and Nirvana.

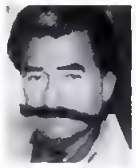
Plans for upcoming tours and changes in the touring business were the chief topics of discussion at the 13th annual Performance Summit, held here Feb. 18-21.

While some amphitheater operators say 1993 is shaping up as a good, but not great, year, promoters who handle all sizes of venues say otherwise. "It's still just not enough," says Jim Koplik, president of Metropolitan Concerts, which promotes shows in the Northeast. "We are really in a very bad state."

(Continued on page 20)

89 Finalists Selected For Inaugural Billie Awards

NEW YORK—A panel of music and advertising industry executives and journalists has whittled down the 800-plus entries in Billboard magazine's first International Billie Awards and selected the finalists. Winners of the marketing awards will be announced March 18 at the inaugural Billie Awards ceremony, hosted by renowned artist LeRoy Neiman.



NEIMAN

Created to honor the finest achievements in trade and consumer advertising for the music, video, and home entertainment industries, the Billies are the first such awards of their kind.

"We're thrilled by the reception the industry has given our initial efforts to recognise the vital role played by creative individuals to market their products and services," says Billboard publisher Howard Lander. "First-year entries exceeded our expectations and give us great hope to build the scope of the Billies in the coming years."

Entries were broken down according to medium—print, television, radio, outdoor, point-of-purchase, and packaging/album art—and judged on graphic design, copy, production, and visual impact.

Of the 89 finalists, Sony Music earned the most nominations with

(Continued on page 65)

Matsushita Software Units May Face Reorganization

■ BY STEVE McCLURE

TOKYO—Matsushita Electric Industrial, hit by disastrous earnings results and the resignation of its chairman, may reorganize its music software operations, according to industry sources here.

In an effort to streamline its operations, the Japanese electronics giant is rumored to be pushing hard to put Victor Musical Industries (VMI), MCA Victor, and Teichiku Records under one roof. Spokesmen for Matsushita and MCA Victor declined to comment.

The industry speculation about the reorganization coincides with company chairman Akio Tanii's Feb. 23 resignation. The executive took responsibility for bad loans worth about 50 billion yen ($427 million, using an exchange rate of 117 yen to the dollar) extended by a subsidiary, National Leasing Co., to an Osaka restaurant owner and stock speculator now being tried on fraud and other charges.

Matsushita announced the same day a 60% drop to 50.2 billion yen ($429 million) in pretax profits for the October-December 1992 quarter, and a decline in sales to 1.8 trillion yen ($15.38 billion) from 2.01 trillion yen ($17.18 billion) for the same period in 1991.

Matsushita's music software operations may be tough to rationalise, sources here say. "It's being resisted quite fiercely by VMI, who love their degree of independence from Matsushita," comments one executive, adding, "Teichiku hasn't been performing as well as it has in the past, a lot of money's being put into MCA Victor, from here and from overseas as well, and Matsushita would like to see it all run as one entity."

VMI's sales of prerecorded music rose 20% to 37.11 billion yen ($275.51 million) for a 9.7% market share in the fiscal year ended March 31, 1992. Newcomer MCA Victor, whose product is distributed by VMI, accounted for 5.8 billion yen ($43 million) of that amount. Teichiku, an ailing, old-style company in which Matsushita has a majority stake, had sales of 8.98 billion yen ($66.5 million), down 11.9%, in the year to March 1992.

The source says the VMI staff is concerned that Matsushita officials could be brought in to run the entertainment businesses. Another industry observer says Matsushita may try to buy out the JVC Group's 50% stake in MCA Victor (the other half belongs to Matsushita-owned MCA) and set up a new company combining just MCA Victor and Teichiku.

Under this scenario, it would be difficult for Matsushita to gain direct control over VMI because of likely resistance from JVC, in which Matsushita has a majority stake as well.

As a whole, the Matsushita group is expected to record a 48% fall in pretax profits for the year ending in March 1993.

Caring People. Recording artists Bonnie Raitt, left, and David Crosby congratulate Natalie Cole on being named MusiCares person of the year Feb. 20 at the Beverly Hilton. (Photo: Glenn Waggner/BPI)

ASCAP To Begin Gathering Royalties For Home Taping

NEW YORK—ASCAP was given the green light in federal district court here Feb. 19 to collect and distribute home-taping royalties on behalf of "interested copyright parties."

The approval by Judge William C. Conner followed a brief public hearing at which the main area of concern was whether the cost of such collection would be charged against receipts to the society's members.

Conner formally approved the plan via an amendment to the 1950 ASCAP final judgment on royalties, which prohibited the society's collection and distribution activities in areas other than public performances.

The court's approval will allow ASCAP to collect funds for interested songwriters and publishers from the musical works portion of the Digital Audio Home Recording Act. ASCAP plans to distribute the digital

(Continued on page 81)

Artec Maneuvers Put Freeze On Academy

■ BY SETH GOLDSTEIN

NEW YORK—Academy Entertainment, the small but thriving home video independent based in Los Angeles, is caught in a squeeze play that could cost it significant revenues. On one side are the distributors that buy and deliver Academy's releases; on the other is Artec Distributing, in Shelburne, Vt., which has the same owners.

Artec has been expanding outside the Northeast—and upsetting other wholesalers in the process. At least one distributor, Ingram Entertainment, in Nashville, reportedly has closed the doors of its branches to Academy sales reps in response to what it considers Artec's overly aggressive expansion and low-ball pricing (Billboard, Feb. 27).

Ingram, unavailable for comment, continues to buy Academy titles and to run Academy ads in its mailers. But as the largest U.S. distributor, holding about a 30% market share, Ingram's lockout could do Academy some damage, trade observers believe. And the pain will increase to more than 50% as other distributors ignore the line. Two, Major Video Concepts and Sight & Sound, have already curtailed interest in Academy releases, and Baker & Taylor Video may follow, according to several sources. The three have a combined share of approximately 25%.

GRASS-ROOTS RESPONSE

Major Video Concepts' 150 field representatives are "not enthusiastically selling those titles," says senior marketing VP Robert Tollini, a condition he attributes to a "grass-roots" response to Artec expansion over the past four or five months. Sight & Sound president J.D. Mandelker says S&S stopped accepting mailer ads after the Video Software Dealers Assn. July 1992 convention, and maintains "nearly every distributor has made some conscious effort to scale back Academy."

Newly appointed Academy sales VP David Bixler notes, "Some distributors are concerned" about relations between the two companies; but he claims the impact thus far has not been noticeable beyond the usual seasonal variations in sales.

Academy has instituted a new field program that will have reps calling on 60-80 key accounts every six to eight weeks in an effort to ease distributor order-taking and fulfillment. The company has doubled its sales staff to 15 and will create a telemarketing division.

Claiming complete geographic and management separation of Academy and Artec, Bixler says, "They're 3,000 miles away," he notes. "I've talked to [Artec principal owner] Marty Gold twice."

Artec VP Bill Boyle says there's no favoritism. "We treat Academy like any other vendor." Boyle acknowledges Artec staffers get incentives to sell Academy cassettes, just as they do for other suppliers' releases. It's not $4 a tape, as one distributor alleges, he emphasizes.

Despite the separation, Bixler acknowledges that down the road "I can't honestly say we won't be affected by this." One executive claims "Academy's numbers [already] have fallen way, way off" in the most recent title-tracking surveys performed by the National Assn. of Video Distributors for its members. NAVD doesn't make the figures public; executive director Mark Engle wasn't available for comment by press time.

Paramount Forms Unit To Develop Multimedia Biz

■ BY CHRIS McGOWAN

LOS ANGELES—Paramount Communications has formed a new division that will specialize in developing multimedia products, including interactive television and CD-ROM and virtual reality.

SCHAEFER

With the formation of the Paramount Technology Group, the company has taken a fully integrated approach toward the emerging digital technology of the '90s, placing new product development under one centralized umbrella.

One of the division's first efforts

(Continued on page 71)

WE'RE AT A LOSS FOR WORDS.

SAMMY
CAHN

1913-1993

WARNER/CHAPPELL

Top 40 Radio Wants Maniacs' 'Candy'

■ BY ERIC BOEHLERT

NEW YORK—At a time when 10,000 Maniacs seemed to have hit the wall in terms of acquiring new fans, top 40's early, warm reception of the band's latest single, "Candy Everybody Wants," is introducing the band to a new and potentially larger audience.

"This could be the song that breaks them on top 40," says Don London, PD at Indianapolis' WZPL. The station is making its first serious commitment to the band thanks in part to the song's pop-ish sound, buoyed by infectious horns.

Others, too, are giving the Maniacs a shot. According to Broadcast Data Systems' weekly monitor of top 40 stations, "Candy" received more than 270 spins last week, up more than 50% from the previous week, which is good enough for the sixth biggest top-40 jump recorded that week, in a field of 200 songs.

The band's move to top 40 comes at a crucial time. After its 1987 breakthrough with "In My Tribe," which sold more than 1 million copies in the U.S. and was embraced by radio as well as MTV and VH1, the band's follow-up, "Blind Man's Zoo," cooled in terms of sales and radio airplay. Last fall, "Our Time In Eden" started down the path of "Blind Man's Zoo." It was snatched up by loyal fans and spun on modern-rock and college stations, but little else followed.

Of the top 40 stations that did try "These Are Days," the first single from "Eden," the reviews were often less than promising. "It died a [slow] death," says Wayne Coy, PD at Norfolk, Va.'s WNVZ.

The band's exposure increased when the new Fox television series "Class Of '96" adopted "These Are Days" as its unofficial theme song and featured it in promo spots that flooded the network in January. Coy

10,000 MANIACS

says the station immediately noted increased phone requests for 10,000 Maniacs—just as "These Are Days" was being yanked. That's when he decided to go ahead with "Candy Everybody Wants," which he says "sounds great on the air" and "should get them played everywhere."

At about that time, lead singer Natalie Merchant and the band made an appearance at MTV's Inaugural Ball. In a much-talked about set, parts of which were broadcast by NBC, the band played three songs, two with R.E.M.'s Michael Stipe, including "Candy." The show, which was rebroadcast five times on MTV within a week, instantly rejuvenated interest in "Our Time In Eden." The album jumped from No. 47 to 28 on The Billboard 200, reaching its high point 17 weeks after its debut. This week, the album logs in at No. 33.

David Bither, Elektra's senior VP and GM, concedes that in terms of exposure, the Maniacs have been a bit lucky—with Bill Clinton getting elected, for starters, and the Maniacs being featured so prominently on MTV's celebratory show. Nonetheless, Bither calls the marketing of the band one of label's most successful projects in recent times. "It's not an

(Continued on page 81)

Stereo MC's Find A Place As Rappers

■ BY THOM DUFFY

LONDON—When Stereo MC's first came to America two years ago, they had trouble finding a niche, recalls Rob Birch, cofounder and front man for the British hip-hop/funk'n'roll ensemble. "We weren't black, we weren't pop, we weren't rap," he says.

During that 1991 U.S. tour, however, the Stereo MC's earned a distinction as the first British rappers to break through on "American Top 40," with the sin-

STEREO MC'S

gle "Elevate My Mind." And, along with the likes of Jesus Jones and EMF, the dance/rap group signaled the arrival of a new wave of multi-inspired, sample-fired British bands.

With the release of their third album, "Connected," the Stereo MC's have done just that, connecting with U.K. pop fans and reaching new peaks of popularity on the British charts. The album's title track, the syncopated "Step It Up," and the jazzy and socially aware "Ground Level," which debuted Feb. 20 at No. 19 on the U.K. singles chart, have all made waves. The album, meanwhile, debuted Jan. 23 at No. 2 on the British albums chart, just behind the

(Continued on page 86)

Epic Adds Flavor. Epic Records announces its exclusive distribution pact with Flavor Unit Records, a new label founded by rap artist Queen Latifah. The first release under the new agreement is a multi-artist compilation, "Roll Wit Tha Flava," due out in April. The album features the title single, performed by the Flavor Unit MCs. Shown in the back row, from left, are Sony Music president Tommy Mottola, Epic executive VP Richard Griffiths, Epic senior VP of black music Hank Caldwell, Epic president Dave Glew, and Sony Music executive VP Michele Anthony. Pictured in the front, from left, are Flavor Unit CEO Queen Latifah and COO Shakim.

Nordisk Offers Alternative In Europe License Dilemma

■ BY MIKE HENNESSEY

COPENHAGEN—The conflict between U.S. and U.K. music publishers and European mechanical rights societies SDRM, GEMA, and STEMRA has a potential new mediator. The Nordisk Copyright Bureau, which collects and distributes mechanical royalties on behalf of members in the five Scandinavian countries—Denmark, Finland, Iceland, Norway, and Sweden—has put forward a cooperative plan to help resolve the dispute.

The Scandinavian group also aired its own dissatisfaction with the existing central licensing arrangements in Europe and discussed pulling out of the system.

Through its plan, the European Cooperation in Mechanical Rights Administration (ECMA), the NCB is seeking to meet some of the demands of the European Mechanical Rights Organization.

EMRO was established because Anglo-American societies were displeased with several facets of the existing central licensing arrangement, among them rebates to those record companies that have central licensing deals with authors' societies, and the expense and time involved in using the cumbersome system.

EMRO was officially launched at the start of this year by the U.K.'s Music Publishers Assn., which also owns the U.K.'s mechanical rights society MCPS. It aims to provide a one-stop licensing function for Europe for international repertoire, so that the value of mechanical royalties is not diminished through competition between the continental societies. It also aims to speed up payments and avoid the multiple deductions of com-

(Continued on page 91)

Hole In One: Butthole Surfers Score Major-Label Coup

■ BY MARILYN A. GILLEN

NEW YORK—After 12 years in bars, clubs, and the Lollapalooza lineup, on countless miles of road and several independent labels, and with the leg-up of mounting media interest, the *très*-cheeky Butthole Surfers have come to Capitol Records willingly, but adamantly on their own terms.

There will be zero "mainstreaming" compromises, the decidedly alternative but otherwise unquantifiable Austin, Texas-based quartet in-

BUTTHOLE SURFERS

sists, as most bands do, and the label agrees.

What makes the Butthole Surfers' case notable are all the things

(Continued on page 91)

Hot 97's McCabe Joins Billboard Staff

NEW YORK—Kevin McCabe, APD/MD of WQHT (Hot 97) here, joins Billboard in the newly created position of associate director of charts/radio. The appointment is effective March 15.

In his new position, McCabe reports to associate publisher Michael Ellis and will assume Ellis' duties overseeing the Hot 100 Singles chart. He will also be responsible for all of Billboard's other radio charts except country and R&B. In addition, McCabe will be involved with Billboard's sister publication, Top 40 Airplay Monitor.

Ellis said of the appointment, "We are extremely fortunate to have a person of Kevin's experience and stature in the radio industry joining us at Billboard. His extensive knowledge of all aspects of radio, together with his superb reputation and wide-ranging industry contacts, will be a major asset to both Billboard and our new sister publication, Top 40 Airplay Monitor. Having Kevin on board puts us in a perfect position to significantly expand our service to the radio industry."

McCABE

McCabe's 10 years in radio included MD stints at Washington, D.C., stations WCXR and WRQX. He joined Hot 97 as MD in January 1989, and was promoted to APD/MD in 1991.

While at Hot 97, McCabe was a three-time Billboard Radio Award nominee for MD of the year. In 1992, he won the Gavin Report award for MD of the year. He was also honored with an Emmi Award in 1990 as part of an internal awards program for Emmis Broadcasting stations.

Commenting on his appointment, McCabe said, "I'm very excited about this new opportunity for me at Billboard and Monitor. It was a tough decision to leave Hot 97, which I feel is one of the greatest radio stations in America today. However, career evolution is what it's all about, and I'm really excited about this new challenge."

CAROLE KING

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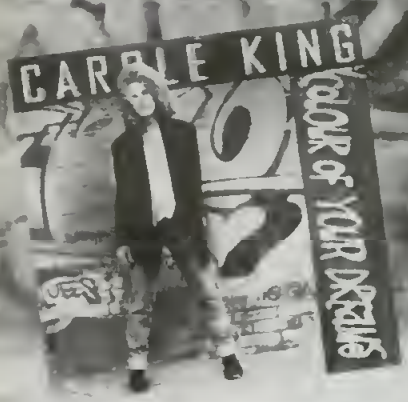

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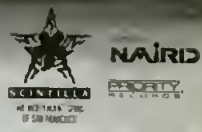

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COLOUR OF YOUR DREAMS

New Mode Marching In; AD Unplugs; Duo Debuts

■ BY CHRIS MORRIS

LOS ANGELES—The first Depeche Mode studio album in three years, an "Unplugged" entry by hip-hop sensation Arrested Development, and the highly anticipated debut of the superstar metal band Coverdale/Page will lead the parade of notable album releases in March.

Depeche Mode's "Songs Of Faith And Devotion," scheduled for March 23 release by Sire/Reprise, is the modern-rock giant's first studio album since the double-platinum "Violator" in 1990. The set, co-produced by the group and Flood, is being preceded by the top-five Modern Rock Track "I Feel You."

Chrysalis has set March 23 for the release of Arrested Development's "Unplugged." MTV, which aired a half-hour preview of its broadcast in January, will screen the honrlong special March 31; a home video version of the show will follow. "Unplugged" will serve as the sequel to the Atlanta-based act's double-platinum debut, "3 Years 5 Months & 2 Days In The Life Of . . ." The album will aim to succeed commercially impressive "Unplugged" entries by Eric Clapton and Mariah Carey at the top of The Billboard 200.

Eagerly awaited among metal listeners, "Coverdale/Page," due March 16 from Geffen, unites former Whitesnake vocalist David Coverdale and ex-Led Zeppelin guitarist Jimmy Page. The initial offering from the album, "Pride And Joy," entered Billboard's Album Rock Tracks chart at No. 1 last week.

A strong field of rap releases is slated for this month.

L.L. Cool J's "Buckin' Em Down," the sequel to his double-platinum 1990 release "Mama Said Knock You Out," will drop via Columbia March 30. The initial radio track is "How I'm Comin'."

On March 23, "The Bliss Album . . .? Vibrations Of Love And Anger And The Ponderance Of Life And Existence," P.M. Dawn's follow-up to its gold 1991 debut, "Of The Heart, Of The Soul, And Of The Cross," will be issued by Gee Street/Island. The neo-psychedelic hip-hoppers' initial single from the album is "Plastic."

The soundtrack album for "CB4," the forthcoming rap send-up starring comedian Chris Rock, will arrive from MCA Tuesday (2). The album includes tracks by Public Enemy, M.C. Ren, Hurricane (featuring the Beastie Boys), Fu-Schnickens, P.M. Dawn, and Blackstreet (featuring Teddy Riley). The label will issue a second version of the album, minus the track "Black Cop" by Boogie Down Productions, March 16.

Top-selling country vocalist Dwight Yoakam's "This Time" is set for a March 23 release on Reprise.

(Continued on page 83)

MCA/GRP Label Puts Initials On Pop Thrust

■ BY CRAIG ROSEN

LOS ANGELES—In order to set its pop, adult contemporary, and urban artists apart from its well-known jazz roster, GRP Records has teamed with parent company MCA to create the MCA/GRP imprint. The new label, like GRP, will be based in New York.

The first MCA/GRP release, set for March 16, will be the American debut album by Laima, a Latvian-born artist whose previous efforts have been hugely successful in the former Soviet Union and Eastern Europe.

(Continued on page 66)

Record-Breaking Label. Miss Piggy and Kermit the Frog break records, from left, with BMG Enterprises/BMG Kidz VP Ron Osher, Jim Henson Records VP (and Oscar-nominated songwriter) Robert Kraft, and Zoom Express president Bob Hinkle as they announce the launch of Jim Henson Records. Marketed by BMG Kidz/Zoom Express, the label will make available the full library of music from the Muppets and other Jim Henson productions, in addition to creating new albums.

U.K. Talent Inspires Motown London Unit

■ BY THOM DUFFY

LONDON—Motown Records is making a renewed effort to tap into the U.K. talent pool.

The company has set up a London-based unit under general manager Nicki Denaro, who previously worked for Motown here when its releases were licensed through BMG. In her new post, Denaro reports to Karen Sherlock, the company's Los Angeles-based senior VP of international.

The first project for Motown U.K. is British R&B band Kreuz, which makes its label debut at the end of March with a single, "When You Smile," followed by an album, "New Generation." Kreuz is signed via independent production company ARP, headed by Richard Satnarine and Phil Nugent.

Motown has tried to develop U.K. talent through various recording and publishing deals over the past 25 years, with minimal success. In the late '60s and '70s, for example, several British acts were signed to its Rare Earth label.

More recently, Motown affiliated with Funki Dred Records, the label launched by Soul II Soul leader Jazzie B. Only one album was released under that arrangement, which no longer exists. Motown also marketed an album last year by U.K. musician/producer Paul Hardcastle, "Touch The Sky," without any appreciable impact.

The new Motown venture in London is "a complement" to Motown U.S., says Denaro. In her capacity as GM, she will oversee day-to-day operations, assisted by Rahim Jung, a former club and radio promotion manager.

Motown's international licensee is PolyGram, with re-

(Continued on page 83)

Derek Shulman Helms Label Via Giant

■ BY DEBORAH RUSSELL

LOS ANGELES—Derek Shulman, former chairman of Atco Records, will head a new Giant-distributed label housed in the New York-based headquarters of Warner Bros. Records.

The yet-unnamed label likely will be launched with a third quarter release, projects Giant owner Irving Azoff. Giant will handle all promotion, marketing, sales, and distribution, and the Shulman venture will basically serve as a product-oriented A&R center.

"We consider [the Shulman venture] an in-house label; this is not a third-party production deal," says Azoff. "He'll have access to all of [Giant's] resources."

For Shulman, who started his music industry career as a member of the bands Simon Dupree & the Big Sound and Gentle Giant, the move represents a return to his roots.

"I'm getting back to making careers and artists, and not worrying so much about writing memos and pushing paper," he says.

Shulman will be president of the new venture, which will start as a small operation staffed with two or three A&R representatives. He hopes to build a presence in the U.K., and says it's likely he will hire a permanent A&R scout for the West Coast.

Shulman could not provide details regarding staff appointments or artist signings to his new venture. The label is contracted to release at least four albums per year, he says.

Shulman's tenure at Atco, which began in 1988, was marked by the signing of such acts as Michel'le, Pantera, and Dream Theatre.

Prior to Atco, Shulman worked for PolyGram, where, as senior VP of A&R, he was instrumental in signing Bon Jovi, Cinderella, Tears For Fears, and Kingdom Come.

EXECUTIVE TURNTABLE

BILLBOARD. **Phil Rosenthal** is named director of sales and marketing for Billboard Entertainment Marketing in New York. He was VP of event marketing for MCA.

RECORD COMPANIES. The PolyGram Label Group in New York appoints both **Vicki Leben** and **Joe Riccitelli** VPs of CHR promotion. They were, respectively, VP of promotion at Zoo Records and senior director of promotion at PLG.

BMG in New York promotes **Joanne Feltman** to VP of business affairs. She was director of business affairs. BMG Records Hong Kong promotes **Ed Chan** to managing director. He was director of BMG Taiwan.

Guy Brulez is appointed VP of international artist development for Capitol Records in Los Angeles. He was managing director of EMI-Belgium in Brussels.

ROSENTHAL

LEBEN

RICCITELLI

FELTMAN

BRULEZ

FUNDIS

KIENER

LEVINE

Garth Fundis is named VP of A&R for RCA in Nashville. He is a producer who has worked with such acts as Don Williams, Keith Whitley, and Trisha Yearwood.

Elektra Entertainment appoints **Brian Landau** national director of album promotion/secondaries in Los Angeles, **Andy Dean** national director of adult rock promotion in New York, and **Jessica Harley** national director of rock promotion in New York. They were, respectively, regional director for Elektra, national director of rock promotion for Imago, and program director at WDHA Morristown, N.J.

Mary Gormley is appointed director of A&R for Columbia Records in New York. She was in the A&R department of Geffen/DGC Records.

Andy Murray is named director of marketing, U.S. labels, for Warner Music Europe in London. He was previously head of his own company and director of marketing at WEA U.K.

DISTRIBUTION. **Joe Kiener** is appointed senior VP of operations and logistics for CEMA Distribution in New York. He was senior VP for EMI Music.

Barry LeVine is promoted to VP of marketing for BMG Distribution. He was director of mainstream and alternative marketing.

Alan Becker is promoted to VP of purchasing at Relativity Entertainment Distribution. He was director of purchasing.

PUBLISHING. PolyGram Music Publishing in New York names **Linda Edell** VP of operations, East Coast. She was an entertainment attorney at Carro, Spanbock, Kaster & Cuiffo.

Oscar Mendoza is appointed managing director of BMG Music Publishing in Mexico. He was A&R director of BMG Ariola Mexico.

Deondra Watson is promoted to creative manager at Carlin Music Publishing in London. She was professional manager for Freddy Bienstock Enterprises in New York.

RELATED FIELDS. **Lisa Gordon** is named director of communications for IFPI in London. She was assistant director of County Nat West Securities.

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Durell Bottoms, intern '88
Owner, Studio 77 Production & Recording
Philadelphia, PA

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Cash Tracks Changes On 'Wheel'

New Album Reflects Singer's New Life

■ BY MELINDA NEWMAN

NEW YORK—Since the release of 1990's darkly intense "Interiors," Rosanne Cash has divorced Rodney Crowell and moved to New York, so it should come as no surprise that the songwriter, whose lyrics often read like confessional diary entries, sings about change on her new album.

PHOTO: PAM SPRINGSTEEN

ROSANNE CASH

"Ultimately, 'The Wheel' is all about transformation," says Cash, sitting on her living room couch. "This album encompasses a wider emotional realm than 'Interiors,' which was pretty singular in its focus. It was pretty dark. On this one, there's also some despair, but it's balanced by hope."

Whatever her themes, Cash has always straddled a line between country and pop—played by both, but fully embraced by neither. For the first time since 1985's "Rhythm And Romance," coordination for her new album will be handled solely by Columbia's New York office. "It never really worked trying to do a record out of both places," she says. "Nashville would want to do certain things and they were getting directives from New York, and they were getting resentful about it because they weren't getting feedback from the Nashville music community, but New York wanted this to happen with it. So it was confusing and both their bands were tied."

However, the move doesn't mean that Cash or Columbia is abandoning the artist's country fans. First single "Seventh Avenue" is being worked to college, alternative, adult contemporary, and country radio, says Jay Krugman, East Coast VP of marketing for Columbia Records. "Although the specific coordination will be directed through New York, we are utilizing all the available ave-

(Continued on page 18)

Mora Music. Capricom Records alternative band 311 recently performed songs from its debut, "Music," in Los Angeles for representatives from Capricom and Warner Bros., the label's distributor. Shown, from left, are Warner Bros.' Dave Lombardi; Capricom's Roger Mayer; 311's SA, Chad Sexton, Nicholas Hexum, Timothy J. Mahoney, and P-Nut; Warner Bros.' Patti Oates; and Capricorn's Phil Waldan.

Hollywood Sheds Light On Brian May's Solo Career

■ BY ED CHRISTMAN

NEW YORK—Thematically, "Back To The Light," Queen guitarist and sound architect Brian May's solo debut, represents his journey away from the dark side of human nature to being an individual who has met his problems head on, and is using that experience to grow into a more fully realized person.

While May is using the album as a vehicle to repair his wounded psyche, Hollywood Records hopes the project will take him out of the late Freddie Mercury's shadow and into the spotlight as a solo artist in his own right.

BRIAN MAY

The new album "reflects a long development period for me personally," says May. "When I started this album five years ago, I was severely depressed. I had split from my wife and kids, which was unthinkable. I had lost my father. Also, Queen had stopped touring. All three of these things combined had a tremendous impact on me."

According to May, the process of putting together "Back To The Light" was therapeutic for him. "The album was done piecemeal ... and each piece [on the album] represents a different mood in trying to put myself back together."

Although the album's lyrics are highly personal, May thinks others may benefit from its message. "If I am going through this, then others must be going through this too," he says. "So I thought this would be a good opportunity to say something to others that reach a crisis point in their lives that they could identify with. When you go

(Continued on page 19)

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Cathy Dennis

Faith No More Takes It 'Easy' On EP; Prince & NPG Open Tour In Florida

by Melinda Newman

OVER EASY: "It feels really good to have a couple of thousand people flipping you off," says **Bill Gould**, bassist and founding member of **Faith No More**, explaining in part why the band decided to record its version of the **Commodores'** "Easy." The group had already been performing the cover, which is a big hit in Europe, during its show, segueing into it after, naturally, its cover of **Black Sabbath's** "Warpigs." "Just to see the number of middle fingers go up when we went into 'Easy' was amazing," Gould says. The song is the centerpiece of a new Faith No More EP released by **Slash/Reprise/WB** that also includes "Das Schutzenfest," a German ditty about a man who picks up a woman at a Bavarian shooting party and makes love with her in a pig barn; an instrumental version of "Midnight Cowboy," which appears on the "Angel Dust" album; and "Let's Lynch The Landlord," a cover of the **Dead Kennedys** song that Faith No More originally recorded for an **Alternative Tentacles** compilation album.

"'Let's Lynch The Landlord' was recorded in my bedroom," Gould says. "We got the worst drumset I could find. I have a standup bass and an accordion and we used the worst microphone."

Insomuch as everything Faith No More does is tongue-in-cheek, the cover, delivered convincingly by **Mike Patton**, could be taken as a goof, Gould says. But "it would be too obvious just to slag it. We like it in a painful kind of way. It gives the band memories of our childhood. We all grew up with it."

The twist is saved for the video, recorded at 9 a.m. one morning on the band's day off, which features Patton earnestly singing his heart out to drag queens much more concerned about food and drink than him. "Of all the videos we've done, it probably has our personality the most," Gould says. "People can find something sympathetic through a weird medium. It's almost touching that this transvestite is sitting there drinking champagne while Mike's singing."

Faith No More also recorded the song to shake things up a little. "For our own personal satisfaction, we like to do things that are left field. Warner Bros. has been marketing us as a rock band; we like to think we're other things too. There was a little hesitancy to put the record out here, but it's just exploded. I think it might be our best hit."

For the record, the band hasn't heard from the song's author, **Lionel Richie**. His version reached No. 4 in 1977.

KING OF THE ROAD: **Prince**, with the **New Power Generation** in tow, kicks off his tour March 7 at the Sunrise Theater in Fort Lauderdale, Fla. After three nights there (the first of which sold out in eight minutes), he moves through 10 other cities before winding up at the Universal Amphitheatre in Los Angeles for three nights, April 12-14. Among the stops along the way are Atlanta, Detroit, Toronto, and New York, where three dates at Radio City Music Hall, March 24-26, are tentatively scheduled. The venue selection is a weird mix of multiple theater dates and large arenas, so we can only imagine what the production logistics must be. Although the name of the tour, "Prince And The New Power Generation: Act I," would connote more dates via second and third acts to follow, a spokesman says no other dates are confirmed.

THIS & THAT: **Restless Records** has signed **Anton Fier** for his **Golden Palomino** projects. The next record is slated for late spring and will include **Nicky Skopelitis, Amanda Kramer, Lori Carson,** and **Bill Laswell** ... **David Byrne** joined **Lucinda Williams** on stage during the encore of Williams' Feb. 20 show at The Town Hall in New York for a duet of the **Jimmie Dale Gilmore** song "Tonight I Think I'm Gonna Go Downtown." Byrne and Williams shared the billing several nights earlier at an anti-nuclear concert in Princeton, N.J. ... As the **New Music Seminar** gears up for the 1993 edition, taking place July 20-24 at the Sheraton New York, it has announced several changes including fewer, more concentrated panels, and special invitation-only symposia for key industry professionals. These will be held at the decidely upscale Rihga Royal so the elite will never have to mix with the hoi-polloi ... Rumors abound that ticketing giant **TicketMaster** is up for sale with a number of potential suitors. When asked about the company's fate, CEO **Fred Rosen** simply says "No comment" ... The Bottom Line celebrates the silver anniversary of the release of **Blood, Sweat & Tears'** classic album, "Child Is Father To The Man" with two concerts March 12-13. The show will feature original members **Al Kooper, Randy Brecker, Jim Fielder, Steve Katz,** and **Fred Lipsius** performing together for the first time in 25 years. They will be joined by two later BS&T members, **Tom Malone** and **Lew Soloff**, as well as other musicians ... New York law firm **Mayer, Katz, Baker, Leibowitz & Roberts** has changed its name to include partner **Jaimie Roberts** in its moniker.

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Label Maxi-mizes Jamaican Acts' Exposure

■ BY MAUREEN SHERIDAN

KINGSTON, Jamaica—With his own music having made a dent in the U.S., Maxi Priest is now trying to break the music of other Jamaican artists through his new label, Madhouse Records.

"Madhouse was formed by four mad people," says London-based Maxi Priest, "myself and my manager, Janet Davidson, and Kingston's Kelly brothers, Tony and Dave." But, adds Priest, "because I'm touring [behind "fe Real" (Virgin)], and Tony Kelly is into other projects, Dave Kelly is Madhouse's main man." The label will be handled in the U.S. through several independent distributors.

Dave Kelly is the man behind some of the best words, sound, and production coming out of Kingston. In fact, as Kelly notes, "Madhouse has the current No. 1 song in Jamaica, 'Action' by Terror Fabulous and Nadine Sutherland."

"Tony and I had been working with Maxi as house and tour engineers for a while," says Kelly. "Madhouse [both a label and production house] was kind of a natural result of that relationship. Maxi brings in the projects and also contributes creatively to some of the projects, and Janet Davidson takes care of business."

The Kellys started their engineering careers in the mid-'80s at the Marley-owned Tuff Gong Studios. Quickly noticed by producer Donovan Germaine, the pair was offered jobs at his Penthouse Studio and label, where, says Kelly, they moved into production and contributed their talent to "90% of the hits" that made Penthouse—with its dancehall roster of Buju Banton, Wayne Wonder, Tony Rebel, Marcia Griffiths, and others—the hottest Jamaican label of the past two years.

TERROR FABULOUS

By late 1992, David Kelly had also proved himself to be a prolific and skillful songwriter, penning popular tunes like Buju Banton's "Love Me Browning" and "Massa God Worl' A Run," and after a "minor dispute" with Penthouse made the move to Madhouse. And although be continues to collaborate with brother Tony, Kelly acknowledges an ideological split: "Tony is strictly X-rated; [I tend to be] 'conscious' and uplifting."

All Madhouse Records' product will promote "positive moral and social values," continues Kelly, who, concerned about the breakdown of musical morals in Jamaica, believes that " 'slackness' [the obscenity associated with dancehall] is definitely fading. Society is beginning to repel it."

On the new label are artists Terror Fabulous, Daddy Screw, and Louis Culture, three DJs who are already known on the dancehall circuit. "We are signing new artists with staying power," Kelly declares, to which Priest adds, "We're in it for the long term."

Madbouse releases include Capleton's "Stampede," the Maxi Priest/Terror Fabulous tune "Maybe I'm Dreamin'," and Daddy Screw's "Model Pon Yu Man."

In addition to steering Madhouse Records "to the forefront of music production—not just reggae, but rap, jazz, and R&B"—Kelly is producing for his own company, New Kelly Swing Productions. Projects under that banner include a track for the Viacom film "Scam," including a Lisa Fisher tune, "Whatever You Want," as well as a Heavy D./Buju Banton duet for Ted Demme's "Who's The Man." Additional efforts include producing tracks for upcoming albums by Buju Banton, Danny Madden, Tony Rebel, Salt-N-Pepa, and Tiger.

ROSANNE CASH TRACKS CHANGES ON NEW ALBUM

(Continued from page 16)

nues that can be maximized, including the expertise of our Nashville staff," he says.

To build excitement at the company, Columbia included Cash in an internal presentation last December; she is also performing at a number of branch offices to set up the album.

Although Cash would prefer the music speak for itself, she understands that "commercial music has to fit itself through the keyhole of the record industry. That's a fact of life, you know. So you have to play that game, you have to do it. Tower Records has to know which bin to put it in."

And she does consider "The Wheel" commercial. "This is [my] first record that I've thought, 'this is pretty accessible. This could be a commercially successful record.' It's kind of an odd feeling."

The record is the first Cash has produced with John Leventhal. The pair first teamed in 1991 on a never-released Amnesty International project and then started writing together. "I'm the first one to recognize someone I can learn something from, so I tend to hang out with people I can learn stuff from. I learned a lot making this record; very specific musical things and emotional things, like how John would articulate a certain song."

Cash has gone from an artist who relied primarily on other writers, to one who tends to pen all her own material, alone or with co-writers—which she says was her intent all along.

"I didn't even want to be a recording artist—I wanted to be a songwriter," she says. "I didn't think I had valid reasons to make records unless I wrote songs because you know, I thought unless you're a great interpretive singer like Rosemary Clooney and you're not a songwriter, just don't do it. So I kind of had a deep insecurity about that until 'Rhythm & Romance,' and I wrote that whole record. A lot of the reason I wasn't writing more before was that I kept having babies and I would go a year or two without writing anything, just immersed in nursing a baby."

Much of her songwriting inspiration for "The Wheel" comes from her relocation to Manhattan, where she has lived for the past 18 months. "I definitely feel inspired here. I feel more myself, you know. I've wanted to live in the city since I was 16. I love my friends here. When it's chaotic outside, I feel very calm inside. Of course, there are days that I feel there's nothing wrong with New York that an atom bomb couldn't cure and then there are some days I say this is the greatest place in the universe."

Such dichotomy of feeling is exhibited in the "The Wheel." Similar to her earlier material, the new album features songs with conflicting emotions stripped hauntingly bare, such as in "Roses In The Fire," when she states, "I know no man that I can trust," after confirming her partner's infidelity ("That was pretty devastating to write," she says), or on "You Won't Let Me In," which partially addresses the scary thrill of falling in love again: "I'm changing like a girl on the threshold of her life. In love with the whole world."

The songs reflect the tug of war that spiritual and physical passion plays in people's hearts. "There's a lot of passion and sex in this record; I mean peripheral sex and sexuality in kind of broad terms. All this spiritual and passionate glow finally gets rooted in the body in 'Fire Of The Newly Alive.' If you get transformed, it's not just your brain that's going to get transformed, you know. Thank God—it's going to be your psyche and your sexuality, it's going to be everything."

Cash will begin a tour to support "The Wheel" in the spring, but she warns that the outing will be different from the relentlessly downbeat "Interiors" tour. "I could never do that tour again, the intensity of it, the focus of it, there was no relief," she says. "It was exhausting. I learned so much, it was like a college education in performance, but I'll never do it again. This will be with a band and we won't be going into a dark tunnel. It will be much more fun."

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Kamen Keeps Track Of Film Scores Vs. Singles

Michael Kamen is a profilic writer of soundtrack music and a record producer whose film credits include "Robin Hood: Prince Of Thieves," along with the melody for Bryan Adams' hit "(Everything I Do) I Do It For You," "The Krays," "Lethal Weapon" and "Lethal Weapon II," "Die Hard" and "Die Hard II," and "Brazil." For Words & Music, he calls attention to the soundtrack composer's role in writing for movies that focus on singles for much of the background music:

Words & Music

by Irv Lichtman

For many people, music videos have created a new relationship between music and film. The normal subordinate role of music to the story has been turned upside-down by these essentially "silent" movies of a song.

The impact on film, radio, and records worldwide is enormous, and the implications for traditional film composers profound. The attempt to score entire films with hit songs instead of dramatic music can pose problems for all concerned, including the film itself!

A composer who has spent a lifetime carefully thinking about melodies, drama, comedy, orchestration, timings, storytelling, and deadlines is not necessarily going to be comfortable thinking about a hit song. A commercial song "dropped" into the middle of a score that is working hard to create a world of its own is going to be, at the very least, intrusive. Composers and songwriters are different species of musicians. It is possible to incorporate nearly any existing song melody into a score. The song has to be found or, even better, written—and presented to a composer early enough to be made part of the fabric of the main score. The song itself can be musically "set up" by the composer of the score so when it finally shows up you feel like you've known it and loved it all your life.

Making songs part of a film is a time-honored tradition that's produced some of our greatest film moments. Allowing music, score or song, to dominate a scene can, especially from my point of view, be as powerful a choice as a director can make. However, allowing songs to dominate a whole film can be disruptive to the story, and when the decision is made on the basis of commerce, I don't think that it often helps either the film, the song, or the audience.

A friend of mine, a great producer, says that film is "art as commerce." In the case of most Hollywood films he's right. Thankfully, he is clever and tasteful enough to know that songs *inside* his tightly crafted movie would stop it in its tracks.

Occasionally, he'll have a song begin or end a picture, consolidating the actor's feelings or the story's impact, and allowing the song time and space to establish an identity. This obviously works best for all involved.

Films really shouldn't be made as promotional tools for the record industry. On the other hand, if you make a great, emotional film, people will want to buy the poster, the T-shirt, the breakfast cereal, and the soundtrack score and hit songs alike!

The ability of successful films to sell soundtrack recordings of purely "orchestral" film music should be exploited more aggressively. There is unique and beautiful film music being written that is virtually ignored by radio. Perhaps the advent of new technology will inspire and make available new audio/visual formats from a particular film. Pop musicians have certainly created innovative films. The appetite for hit songs is huge, but it is not well-served by making a film that no one wants to see and jamming it full of songs for the sake of a hit single—on the other hand, no one would want to write a score for it either!

The really great thing about the appetite for hit songs is its genuine, strong focus on music as a driving emotional force in films. These days I can sometimes even convince directors to lower the effects and turn up the music, so it does have its good side. Additionally, selling the *possibility* of hit songs has become an important source of finance for many independent film makers. Money raised on the record deal has often made it possible to afford a score financed by songs. The choice of song or score is still and always a question of taste and skill.

The marketing of a record attached to a film requires early involvement of the label. Typically, the score is the last part of the process, and tracks for end titles have often been delivered to the film minutes before it was finished. The length of time that it takes to print and distribute a finished film is amazingly brief compared to the time record companies take to press and ship records specially tailored to release schedules. All too often a movie opens, and in the crucial early weeks when the film studio is spending millions to promote the picture, there are no records on the street.

If art and commerce are to work together, the first responsibility of artists is to the art. Meaningful work will always have a place in a productive market.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. Soundtrack, "Aladdin"
2. Eric Clapton, "Unplugged"
3. Pearl Jam, "Ten"
4. Bob Marley, "Songs Of Freedom"
5. Travis Tritt, "T-R-O-U-B-L-E."

ARTIST DEVELOPMENTS

CHRISTY CAMPAIGN

Everyone involved knows that Lauren Christy's self-titled Mercury Records debut is going to need some work.

Not that there's anything wrong with the product. It's just that the adult, songwriter-oriented collection hardly fits the current mass marketplace. But that's fine, too.

LAUREN CHRISTY

"We're very realistic," says Mercury president Ed Eckstine of the March 9 release. "Listen to top 40 and ["Lauren Christy"] doesn't fit the format per se. But we think [the album cut] 'Steep' will be a very big hit, so we've got to develop a core audience at the adult formats and then a sales base in order to really pop this thing. We can't expect MTV or top 40 out of the box."

So Mercury has a massive marketing campaign under way to pop the 25-year-old Londoner's surprisingly mature reflections on romance and womanhood, as exhibited on first AC single, "You Read Me Wrong." Her songwriting ability is what first attracted the interest of Eckstine and A&R director Tom Vickers, who signed her to the label.

"I was immediately struck by Lauren's lyrical depth and sophistication," says Vickers, lauding Christy's "youthful approach to adult themes." For her part, Christy ducks being lumped with other emerging young female singer/songwriters.

"Everyone compares me to women, but I'm really more like Blue Nile or Sting," she says. "I just try to write good songs at the piano."

In London, where Christy grew up listening to the "computerized stuff" of Duran Duran and the Human League, she fronted bands before focusing on songwriting and landing a publishing deal through songwriter Tony Hatch. After signing with Mercury, Christy moved to Los Angeles and left all her electronic equipment behind. "Having lived my whole life in London, I decided to throw myself into the deep end and go someplace where I didn't know anybody. All I had was a keyboard and amp. As much as I believe in technological productions, you first have to be able to play the song at the piano and get it across."

Additionally, Mercury marketing manager Marty Maudenberg details a sales promotion concentrating on one-stops and retail chains tying in with existing programs using in-store listening posts. An "alternative marketing" campaign, he adds, will provide 150 movie theaters with CDs for play, along with voiceover IDs and projection slides.

A concurrent "boutique" campaign is directed at more than 600 nonmusic retailers nationwide—restaurants, clothing stores, beauty salons—and involves "Now playing" Christy counter displays containing CD coupons good for a $1 discount.

The 10,000 recipients of the Tweeds women's clothing catalog will also get a Christy cassette sampler with an 800-number for ordering the full album. A similar giveaway is planned for Metropolitan Home readers, who are basically the single, urban, upscale female demo Mercury is targeting.

"With an artist like Lauren, you can't go there with average, everyday marketing and promotion avenues," Maidenberg says. "We have to establish her name and a base on adult radio before top 40 or even VHI, which is gold-based. But one way or another, people will know about her."

JIM BESSMAN

LOUIE GETS STARTED

Louie Louie is grateful for every moment that Madonna is no longer a part of his life.

No, there isn't dissension brewing between the two artists. He has simply grown weary of fielding questions about appearing in the music video for the pop icon's mid-'80s hit, "Borderline."

"When you work as hard as I do on music, *that* is what you hope people will want to discuss," Louie says.

Fortunately, the tide finally seems to be turning in Louie's favor. The Southern California native's current single, "The Thought Of It," is a smash throughout Europe, while his Reprise debut, "Let's Get Started," is gathering critical kudos home and abroad. After enduring what he describes as a long and traumatic gap since his 1991 WTG/Epic hit "Sitting In The Lap Of Luxury," Louie says he feels a sense of creative validation he did not several years ago.

"I constantly doubted myself when I was on Epic," he says. "From my perspective, I didn't get the kind of constructive feedback an artist needs when he's trying to make music. But there's something about being knocked down that makes you want to show people that you really have *it*."

LOUIE LOUIE

For Louie, part of that process was taking control of the production for "Let's Get Started." The result is what he aptly describes as his most "energetic and uplifting recording to date. They inspired me to push myself, vocally, and really expanded my range."

Louie is currently playing midsized venues and clubs across Europe. He likely will bring his live act to the States in early spring. Meanwhile, Reprise is mulling over choices for a new single in the U.S. Among them are a dance/hip-hop cover of Stories' '70s pop nugget "Brother Louie," and the singer's favorite track, "Walk With Me," an urban-minded ballad.

"Traveling all around the world has had a tremendous impact on my writing," he says. "It'll be fun to see where it all takes me. Until then, I'm having a great time with the songs on this album. They feed my soul like nothing ever has."

LARRY FLICK

BRIAN MAY SOLO PROJECT

(Continued from page 16)

through something like this, you think you are going to die. But when you come out of it, you can take on anything. You want challenges."

Currently, May's biggest challenge will be trying to establish himself as a solo artist. The album, which already is a hit in the U.K., Europe, and other territories, is off to a slow start in the U.S. It debuted at No. 159 on The Billboard 200 before suffering a second-week slump, when it fell back to No. 199 (Feb. 27). On the other hand, the first single, "Driven By You," debuted at No. 26 on Billboard's Album Rock Tracks chart.

But as Bill Kennedy, Hollywood VP of sales, and Jim Martone, Hollywood VP of marketing, point out, the label and May are only at the beginning of their marketing campaign.

"The marketing campaign begins with building on the base of Queen fans," Martone says. "With Queen's resurgence, we went right to the core Queen outlets where the band had successes in the past."

But this time, "the distinction is to position May as a front man, not just a lead guitarist; he writes, he sings," Martone adds.

At retail, Hollywood has already bought into many of the developing-artists programs offered by large retail chains, notes Kennedy. Those programs provide sale pricing and prominent positions in outlets, in exchange for buying into the chain's advertising program.

The second prong of the marketing campaign consists of capitalizing on the high-profile tour spot May has landed as opener for Guns N' Roses. The tour began in mid-February and runs through April. Where the schedule allows, May and his band will headline their own concerts in cities that the tour doesn't reach.

May says his spot on the GN'R tour came about by accident. "I regard the band as very good friends," he says. "I only discovered that they wanted a support act by accident when I was talking to their agent. Slash sent me a personal message, asking me to be special guest on the tour. I was very happy to say yes."

For the tour, May has put together a band that consists of drummer Cozy Powell and bassist Neil Murray, both of whom played on the album, as well as Spike Edney on keyboards, Jamie Moses on guitar, and Kathy Porter and Shelly Preston on background vocals. The band already did a warm-up tour of South America.

While Mercury served as Queen's primary vocalist, May often took lead on a few cuts per album, in addition to making major contributions to the intricate harmony vocals that became a Queen trademark. In stepping into the lead-singer slot on the album and now on the tour, May says he initially tries to "sing like I feel," and then, with practice, develops vocal technique.

May says that while his current energies are devoted to launching his solo career, there may be more Queen music coming down the pike. "There is some material left which Freddie sang on . . . so we probably will see one more album," he says. But the idea of going on tour with the remaining members of Queen is not appealing to May. "I can't picture us doing that, but who knows what the future will bring."

'THEY'RE PLAYING MY SONG'

Written by Geoff Stephens and originally recorded by English crooner Dave Berry, "The Crying Game" reached the top five on the British charts in 1965. Last year, Virgin artist BOY GEORGE was solicited to record an updated version for a Miramax Film soundtrack. The movie was renamed "The Crying Game" after George recorded the number. The new rendition was produced by the Pet Shop Boys and is the first U S single from the SBK/EMI Records Group soundtrack.

Edited By Debbie Holley

Movie director Neil Jordan says Dave Berry's version of "The Crying Game" "has that cheap schmaltzy poetry about it that also tells something true about the emotional games one gets into. When I finished the movie, I wanted to do a new version of the song and thought of Boy George."

BOY GEORGE

For Boy George, the decision to cover the song was not a simple one. "Obviously with cover songs, you have to be very conscious that you can do it justice," says George. "There are simply certain songs which I just would never touch. I listened to that song and thought, 'Yeah, I can definitely do this justice and I can make it my own.' "

But George's decision to participate in the soundtrack went beyond his interest in the song. "It [had to be] a film that I agreed with morally and politically and in every other way. I went to a preview of the movie before I decided that I would do the song."

"The Crying Game" is published by Southern Music Pub. Co. Inc. (ASCAP) and Southern Music Pub. Co. Ltd. (PRS). It has also been recorded by Brenda Lee and Ean and the Zodiacs, both in 1964.

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4. **International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
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AMPHITHEATERS GET COLD SHOULDER

(Continued from page 10)

Such feelings help explain why some shed operators are upset about Lollapalooza's decision. Although there are a few isolated outdoor facilities that do not want the festival back because of problems from last year's stop ("People think we're drug-crazed and we're going to murder them in their sleep," says co-organizer Ted Gardner), many managers consider the show one of 1992's best dates. "I'm thoroughly pissed off that they're skipping us after we bent over backwards for them last year," says one shed operator.

"I'm hoping that they'll play our buildings," says Rodney Eckerman, president of Houston-based Pace Facilities Group, which operates seven amphitheaters around the country. "I'm not sure they should play each and every one of them, but I believe many of them have the ideal circumstances for them."

Eckerman stresses that a balance must be struck between freedom and accommodations. "If you get into the wrong outdoor location, besides the fact that your costs can become astronomical, you can get into traffic problems, inferior concession stands, and other complications, so that the added value of that unstructured atmosphere becomes unrecognized as people start to look at all the inconvenience."

SOB STORY

Any problems amphitheaters are having due to a lack of shows pale in comparison to challenges facing arenas. As more acts choose to tour in the summer, the number of shows at large indoor venues continues to spiral downward, leaving operators desperate to recapture some of the business.

"The indoor touring industry just isn't there anymore," says Jam Productions' Arny Granat. "There are two or three [arena] tours out, at best, during the fall and winter."

"We just don't know how to get the business back," says Michael Rowe, GM of the Meadowlands' Brendan Byrne Arena in East Rutherford, N.J. Rowe says the arena used to average 40 shows a year, and now it's down to about 10. An attempt to compete with amphitheaters by operating an outdoor stage last summer on the grounds of the complex did not meet expectations and won't be tried again. "We've offered Jimmy [Koplik] and his partner any kind of unique deal; we'll risk almost all of our rent to co-promote; we're almost willing to break you in on concessions and parking."

Troy Collins with Spectacor Management, which operates arenas throughout the country, notes that with promoters struggling to fill the amphitheaters they've built, conflicts can occur when placing a date. "In its heyday, the [Philadelphia] Spectrum used to do 60 to 70 concerts a year. Now it's in the mid-20s. We used to discuss with promoters what was the best way for them to bring acts to the amphitheater to meet their payments and still provide us with stuff. From a financial standpoint, the promoters can no longer afford to bring some acts indoors in the summer."

With all parties frenzied to get dates, the traditional route of the booking agent calling the promoter to ask him or her to place a hold for a show at the local arena is often crumbling. And while promoters and agents at the conference suggested it is time for everyone to work together to end the chaos and get organized, Gardner notes that expecting the old ways of business to return is like "telling someone to remarry his ex-wife—it ain't gonna happen."

THAT'S COUNTRY

While many promoters and venue managers bemoan the lack of arena-level rock acts currently touring, country booking agents are worried about too much of a good thing. "We're counting 28 country headlining tours coming up," says Creative Artists Agency's Ron Baird. "Relative to rock'n'roll, that's not much, but there's always been a gentlemen's agreement in Nashville not to go in on top of each other and try to have between three and four weeks between dates. Now we're seeing the strong-will-survive, weak-will-perish mentality that's prevalent in rock starting."

In fact, venue operators are picking and choosing country shows based on what they feel the market will bear. Joe Sassano, assistant director of Notre Dame Arena in South Bend, Ind., says he had to pass on Jackson and McEntire dates because they were too close to a Vince Gill/Mary-Chapin Carpenter date to which he had already committed.

Though country's surging popularity is evident on radio, with the exception of a few acts, it has not yet reached the proportions to pick up rock's slack in the live arena. "I invite venues [that are hurting for dates] to look at country," says Baird. "But we don't have a lot of acts that can fill 20,000 seats."

While few major acts have lowered their guarantees, some smaller acts are being forced to cut their prices or risk having promoters pull the show.

"One of the biggest problems is promoters pulling out of gigs," says Ian Faddie, of The Big Bang, a British tour coordination company that works in the U.S. with such acts as New Model Army, Public Image Ltd., Soup Dragons, EMF, and Astec Camera. As recently as two years ago, promoters were willing to renegotiate if ticket sales were weak on a show, he says. However, in these recessionary days, "there's no cushion and they aren't prepared to talk."

The Big Bang's Phil Hamilton cites the case of one well-known club act that charged $7,000 per gig in 1989. When it played the same size venues in 1992, it had to drop its price to $3,000 to get promoters to take the date.

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
12TH ANNUAL BOB MARLEY BIRTHDAY CELEBRATION THE RAGGA MUFFINS FESTIVAL: MAD PRIEST, THE WAILERS, TIGER, CUTTY RANKS, THE WAILING SOULS, FREDDIE MCGREGOR, MICHAEL ROSE, TONY REBEL, COCO TEA, ANDREW TOSH	Arena, Long Beach Convention & Entertainment Center Long Beach, Calif	Feb 12-14	$907,511 $25/ $23/ $18.50	26,213 27,000 three shows	Moss Jacobs Presents
NEIL DIAMOND	Charlotte Coliseum Charlotte N C	Feb. 16	$471,400 $25	18,886 23,227	Ogden Presents
BON JOVI JEFF HEALEY BAND	Meadowlands Arena East Rutherford, N J	Feb 20	$442,319 $30/ $22.50/ $20	19,681 sellout	Metropolitan Entertainment
LYNYRD SKYNYRD 2/17 ONLY: LITL WILLIE, THE CHARLIE DANIELS BAND: TOM KEIFER, PETER FRAMPTON, BRET MICHAELS, TRAVIS TRITT, DONNIE VAN ZANT	Fox Theatre Atlanta	Feb. 17-19	$310,489 $24.50	12,673 three sellouts	Concert Promotions/ Southern Promotions
BON JOVI JEFF HEALEY BAND	Centrum In Worcester Worcester Mass.	Feb 19	$192,033 $27 50/ $20	9,206 10,094	Don Law Co.
BUDWEISER ROCK 'N COUNTRY TOUR: TRAVIS TRITT/TRISHA YEARWOOD LITTLE TEXAS	Littlejohn Coliseum Clemson Univ Clemson, S.C	Feb 20-21	$178,867 $18 75	10,590 11,532, two shows, one sellout	Gehl Group
BON JOVI JEFF HEALEY BAND	Hartford Civic Center Hartford, Conn	Feb. 18	$174,248 $30/ $22.50	7,429 11,807	Metropolitan Entertainment
METALLICA	Hersheypark Arena Hershey, Pa	Jan. 26	$157,780 $20	7,889 sellout	Makoul Prods.
BROOKS & DUNN LEE ROY PARNELL	Fox Theatre Atlanta	Feb. 20	$148,920 $30	7,446 9,356 two shows, one sellout	B-F Promotions
METALLICA	Arena, Bayfront Center St. Petersburg, Fla.	Feb. 19	$143,464 $19.75	7,557 sellout	Cellar Door Concerts

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Acts Jockeying For Spot On '93 Lollapalooza Bill

ORLANDO, Fla.—For many alternative music fans, summer will begin officially June 15 when Lollapalooza '93 kicks off at the Univ. of British Columbia in Vancouver.

However, for the event's organizers, summer started last October when they began planning this year's tour. The challenge: to pick through a list of about 160 bands and find the perfect bill for this year's lineup.

In just three years, Lollapalooza, the brainchild of Jane's Addiction founder Perry Farrell, has grown into the major music festival of the year, combining alternative bands with sideshow attractions and booths by socially conscious organizations.

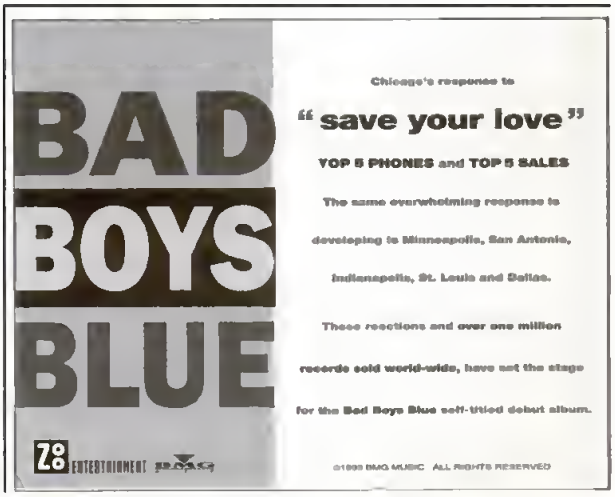
Farrell, along with the show's producers Ted Gardner and Stuart Ross, and William Morris Agency booking agent Don Muller, pick who gets a slot on the tour. "The whole purpose of starting Lollapalooza was no one was really looking after younger bands," says Gardner.

The list of 160 bands now has been narrowed down to 40. That list will be whittled down to seven main-stage acts to be announced in the coming weeks, says Gardner. "We don't read the trades, we don't watch MTV. It's our ideas of who we think should be on the tour," he says, adding, "It's a matter of examining who's available, who's releasing an album. We need two bands that are reasonably recognizable."

However, booking agents certainly do their part to lobby for their bands—and to get the rumor mill started. "Every agency submits all their alternative bands and then tells the bands' managers that their act's name has been submitted. Then the acts start hearing their name [in conjunction with the tour] and suddenly their friends are saying, 'I hear you're playing Lollapalooza,'" says Ross, laughing.

Because Lollapalooza has established an identity that goes beyond the individual acts, Gardner says, "this year we can afford to be a little more eclectic and left field," although he says the music mix won't change drastically. Plans for 1993 call for the second stage, which featured local acts on each date last year, to include four bands that will tour with the attraction as well as continued use of regional bands. "These will be acts that are signed to a major or an indie who will get included in the merchandise. It will be two bands for [the first half] and then another two bands for the [rest]. The idea is to give these younger bands the opportunity to play for an audience they might not be able to be in front of otherwise. We'll get them to break even and give them exposure," Gardner says.

MELINDA NEWMAN



POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS

Hot And Groovy. Infectious Grooves' limited-edition "Sarsippius' Ark" is outpacing the group's debut, which had a one-week stay at No. 198 on The Billboard 200, and peaked at No. 6 on Heatseekers. The new title debuts on the big chart at No. 109. It is the top-selling Heatseaker album in three different regions.

Party Time. "Blossom" star Mayim Bialik, second from right, greets Hollywood act the Party, whose new single, "All About Love," aired on the series' highest-rated episode ever, Feb. 8.

Neva' Before. Kam, a 22-year-old Los Angeles rapper signed to Ice Cube's Street Knowledge label, bypasses Heatseekers, as "Neva' Again" debuts at No. 24 on Top R&B Albums. The title also makes a respectable debut on The Billboard 200, entering at No. 131. Kam's recording debut began when he appeared on the "Boyz N The Hood" soundtrack.

HONOR ROLL: **Denis Leary** and **Confederate Railroad** become the 12th and 13th acts to graduate from Heatseekers in 1993.

Leary, whose Showtime special premiered Feb. 20, moves on with a 106-90 jump on The Billboard 200. He sees 9% gain in sales and, with the Showtime exposure, he likely will see a bigger gain next week.

Confederate Railroad moves to No. 21 on Top Country Albums and graduates after 42 weeks on Heatseekers.

Acts are removed from Heatseekers when any career album hits the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format album charts.

AGAIN: **Jackyl** rings up its ninth week as the No. 1 Heatseeker, and holds the record for weeks topping this chart. In fact, that's twice the number of weeks any other act has been the No. 1 Heatseeker.

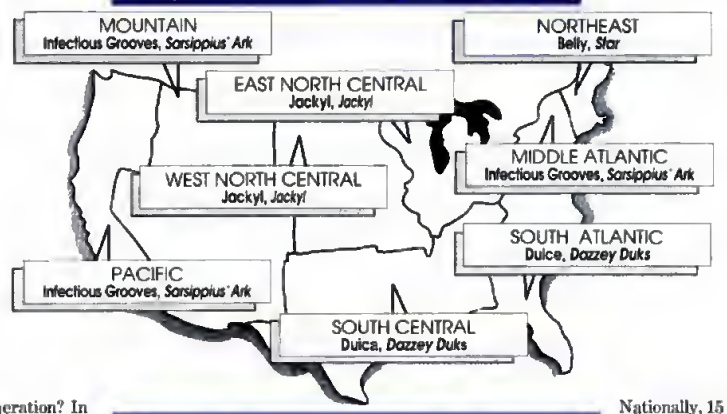
Four acts—the **Chieftains**, **Curtis Stigers**, **Helmet**, and **Trey Lorenz**—are tied for second place with four weeks each in the top slot.

BLOSSOM BOUQUET: Is Mayim Bialik bidding to become the Oprah Winfrey of her generation? In two recent episodes, Bialik's NBC sitcom, "Blossom," was used as a launch pad for youth-oriented artists.

Bialik's fellow cast member, **Joey Lawrence**, used the show's Feb. 15 episode to air the debut of his "Nothin' My Love Can't Fix" video. As a result of the "Blossom" exposure, Lawrence—who is becoming a regular fixture on the cover of teen mags—sees his sales almost triple over those posted in the album's first week on the street. His debut enters Heatseekers at No. 5 and The Billboard 200 at No. 146.

The week before Lawrence's video debut, the "Blossom" show featured the premiere of a new single by Hollywood's the **Party**. The **Teddy Riley**-composed "All About Love" is the second song from the Party's latest. Although the appearance has yet to generate sales or radio action, the ratings for the Feb. 8 episode were significant. The Party's shot garnered a 23 share, which, to that point, marked the highest ratings in "Blossom" history.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	NORTHEAST
1 **Infectious Grooves**, Sarsippius' Ark	1 **Belly**, Star
2 **Gin Blossoms**, New Miserable Experience	2 **Shawn Colvin**, Fat City
3 **dada**, Puzzle	3 **Positive K**, Skills Dat Pay Da Bills
4 **Jackyl**, Jackyl	4 **Jayhawks**, Hollywood Town Hall
5 **Shawn Colvin**, Fat City	5 **dada**, Puzzle
6 **Screaming Trees**, Sweet Oblivion	6 **Brian May**, Back To The Light
7 **Mark Collie**, Mark Collie	7 **Infectious Grooves**, Sarsippius' Ark
8 **4 Non-Blondes**, Bigger Better Faster More*	8 **Gospel Music Workshop**, Live In Chicago
9 **Belly**, Star	9 **Young Black Teenagers**, Dead Enz Kidz
10 **A Lighter Shade Of Brown**, Hip Hop Locos	10 **Screaming Trees**, Sweet Oblivion

BIG HEADED: If Giant's **Big Head Todd And The Monsters** debut on Heatseekers next week, you can bet the lion's share of the Colorado trio's sales will come from its home state. The band built a following in its backyard by releasing two albums on its own label and distributing them nationally through Caroline.

Proof of the band's hometown popularity came when it's Giant debut hit the bins Feb. 23. On the prior evening, the trio played a three-hour show at the Boulder Theatre that was broadcast live on KBCO. It then headed next door to a Rocky Mountain Records location, which opened at midnight to sell the Monsters' "Sister Sweetly" album. The band signed autographs until 3 a.m., and Giant says the Rocky Mountain store moved 550 copies.

The label also says the local Handleman branch has also brought in the title, and that by street date, the local Baker & Taylor one-stop had already sold through its 1,000-piece opening allocation. The Monsters were also scheduled for a Feb. 26 in-store visit at Boulder's Albums On The Hill.

The buzz is not confined to the Rockies. Nationally, 15 album-rock stations have added the act thus far, including two in Chicago. And, when the band played a January showcase at L.A.'s Roxy, a number of the ticket-buying attendees were already familiar with some of Todd's material.

By the way, the Monsters' own label, through which it distributed its earlier albums, was named Big—so VP of publicity David Millman says it was only logical that the trio move on to a label called Giant.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Brett Atwood.

BILLBOARD'S HEATSEEKERS™ ALBUM CHART

COMPILED FOR WEEK ENDING MARCH 6, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

The Heatseekers chart lists the best selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable. ◯ Albums with the greatest sales gains. © 1993, Billboard/BPI Communications

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★ No. 1 ★★★	
1	1	28	**JACKYL** GEFFEN 24489* (9.98/13.98) 9 weeks at No. 1	JACKYL
2	—	1	**INFECTIDUS GROOVES** EPIC 53131* (10.98 EQ/15.98)	SARSIPPIUS' ARK
3	4	6	**DUICE** TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS
4	5	14	**DADA** I.R.S. 13141* (7.98/11.98)	PUZZLE
5	—	1	**JOEY LAWRENCE** IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE
6	6	24	**SCREAMING TREES** EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
7	7	7	**MARK COLLIE** MCA 10668* (9.98/15.98)	MARK COLLIE
8	9	3	**BELLY** SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR
9	13	9	**POSITIVE K** ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
10	11	14	**BASS OUTLAWS** NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
11	12	5	**JAYHAWKS** DEF AMERICAN/REPRISE 26829*/WARNER BROS. (9.98/15.98)	HOLLYWOOD TOWN HALL
12	10	17	**SHAWN COLVIN** COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
13	8	2	**JELLYFISH** CHARISMA 86459*/VIRGIN (9.98/15.98)	SPILT MILK
14	16	43	**MCBRIDE & THE RIDE** MCA 10540* (9.98/13.98)	SACRED GROUND
15	14	3	**BRIAN MAY** HOLLYWOOD 61404*/ELEKTRA (10.98/15.98)	BACK TO THE LIGHT
16	15	3	**YOUNG BLACK TEENAGERS** SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME
17	17	5	**CLANNAD** ATLANTIC 82409* (10.98/15.98)	ANAM
18	25	3	**GIN BLOSSOMS** A&M 5403* (9.98/13.98)	NEW MISERABLE EXPERIENCE
19	18	24	**SUGAR** RYKODISC 10239* (10.98/15.98)	COPPER BLUE
20	26	3	**SUNSCREEM** COLUMBIA 53449* (6.98 EQ/9.98)	03
21	19	18	**RADNEY FOSTER** ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
22	21	35	**2 UNLIMITED** RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
23	23	18	**JUDE COLE** REPRISE 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
24	31	3	**STERED MC'S** GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED
25	20	45	**ARC ANGELS** DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
26	24	14	**KOOL G RAP & D.J. POLO** COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE
27	—	1	**BLACK 47** SBK 80971*/ERG (6.98/10.98)	BLACK 47
28	—	1	**KING MISSILE** ATLANTIC 82459*/AG (10.98/15.98)	HAPPY HOUR
29	22	11	**UNDERGROUND KINGZ** BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW
30	28	19	**IZZY STRADLIN AND THE JU JU HOUNDS** GEFFEN 24490* (10.98/15.98)	IZZY STRADLIN
31	30	5	**GIBSON/MILLER BAND** EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE
32	39	62	**TECHMASTER P.E.B.** NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
33	32	21	**TREY LORENZ** EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ
34	29	17	**MOODSWINGS** ARISTA 18619* (9.98/13.98)	MOODFOOD
35	—	2	**WHITE ZOMBIE** GEFFEN 24460*/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
36	35	13	**MARY KATE & ASHLEY OLSEN** ZOOM EXPRESS 35018*/BMG KIDZ (9.98/13.98)	BROTHER FOR SALE
37	34	5	**BASS 305** DMR 41260* (9.98/14.98)	DIGITAL BASS
38	36	11	**UTAH SAINTS** LONDON 26374*/PLG (9.98 EQ/13.98)	UTAH SAINTS
39	27	14	**DAN BAIRD** DEF AMERICAN 26999*/WB (9.98/15.98)	LOVE SONGS FOR THE HEARING IMPAIRED
40	33	23	**CHARLES & EDDIE** CAPITOL 97150* (9.98/13.98)	DUOPHONIC

Pendulum Gets Tene-cious. Pandulum/Elektra recording artist Tene Williams recently completed her self-titled debut album, to be released in April. The first single, due Thursday (4), is titled "Give Him A Love He Can Feel." Here the artist delivers the finished master to excited Pendulum exacs. Shown, from left, are Randy Eichner and Mickey Eichner, managers; Williams; Ruben Rodriguez, president/CEP, Pendulum; and David Glinert, head of business affairs, Pendulum.

Angela Bofill Returns To Form

Zomba Pub Deal Leads To Jive Signing

■ BY DAVID NATHAN

LOS ANGELES— With the release of "I Wanna Love Somebody," her debut album on Jive, singer/songwriter Angela Bofill is enjoying renewed impact following a four-year hiatus as a recording artist. While Bofill has been performing consistently both domestically and overseas since 1979 (when "Angie," her much-acclaimed first album for GRP was released), the initial reaction to her Jive project suggests that her recording career is experiencing new momentum.

New to Jive, Bofill has a series of recordings under her belt. Her second set for GRP was 1980's now-classic "Angel Of The Night," and she also recorded four albums for Arista and "Intuition" for Capitol in 1989.

According to Bofill, a pact with Zomba Publishing, Jive's sister company, led to the association with her new recording home. The Zomba deal was spurred by the recent success of some of Bofill's earlier compositions: In 1991, Will Downing scored an R&B hit with "I Try," and Jennifer Holliday made her "I'm On Your Side" the title track for her Arista debut.

ANGELA BOFILL

"I had no idea some of my tunes were being covered," says Bofill, "but I was very happy. It was like my songs had some longevity and those covers certainly helped me get a publishing deal."

Zomba played demos of tunes by songwriter/producer Eve Nelson to Bofill and manager Lauren Little. As a result, Bofill expressed interest in collaborating with Nelson, whose previous work included writing jingles and television themes.

"We wrote two songs, 'I Wanna Love Somebody' and 'I Still Believe In Love,' and we demo-ed them. When we played them to Jive, they were floored. Next thing, we were doing an entire album," says Bofill.

After woodshedding in New York in early 1992, "using Eve's eight-track setup, rehearsing, and really preparing so that I knew exactly what I wanted to do in the studio," Bofill says she cut eight tunes with Nelson producing, including English and Spanish versions of their composition "Heavenly Love." Producer Preston Glass contributed "Always A Part Of Me," a duet recorded by Bofill with saxophonist Kirk Whalum, which also appears on his new "Cache" album.

According to Varnell Johnson, Jive's VP of R&B promotion, the label has received "extremely good response" to Bofill's album. "We decided not to release a single first, which is definitely a different approach. We feel that Angela is the kind of artist who makes real, full-out albums and that putting out a single might be stifling to the project."

Johnson notes the album has been serviced to adult alternative, jazz, and contemporary R&B stations. "We've been getting strong reaction on a number of cuts, including both English and Spanish versions of 'Heavenly Love,' 'Te Amo,' 'Always A Part Of Me,' and the title track. Although the R&B outlets are naturally playing cuts in their quiet storm slots, we're also getting play in regular rotation on some stations," he says.

Of her album, Bofill comments, "I'm honestly very proud of it," and notes she is pleased by her association with Jive. "When I started out in this business, I had a lot of creative input," she says. "That became limited in certain situations. I felt after 15 years, why should anyone tell me what to record? . . . Jive is a small company and there's a real team ef-

(Continued on page 26)

Levert Yearns For The 'Good Ol Days'

Group Updates '70s Funk/R&B On Latest Album

The Rhythm and the Blues ™

by Janine McAdams

MOVE IT ALONG: Of interest this week: **Levert**, back with its "For Real, Tho'," on Atlantic. As the title of the lead-off single, "The Good Ol' Days," indicates, this Cleveland writing/producing/performing team has attempted to revive some overlooked '70s funk/R&B and combine it with a contemporary/hip-hop edge. And with **Gerald Levert** already launched as a solo star, this album allows **Sean Levert** and **Marc Gordon** to venture farther into the vocal spotlight. A feel-good, fun time from beginning to end, Levert is positioning itself for the long-term career stability enjoyed by its "progenitors," the **O'Jays**. Try the title track, "She's All That," and midnight-hour ballads "My Place (Your Place)" and "Say You Will."

Fans of **Dionne Warwick** may find her new "Friends Can Be Lovers" set a pleasant surprise. With production/songwriting aid from **Ian Devaney** and **David Morris** with **Lisa Stansfield**, Warwick's son **David Elliott** and partner **Terry Steele**, drummer **Harvey Mason** (on the Sting tune "Fragile"), and **Burt Bacharach & Hal David** (the team that put Dionne on the map with tunes like "Don't Make Me Over," "Walk On By," and "Message To Michael"), **Barry Eastmond**, and **Masaki Kubo**, Warwick has found the right package of contemporary songs to set off her throaty purr. Beat for programmers, apart from sunny lead-off "Sunny Weather Lover," are title track, the groove-y "Much Too Much," and warm, winning duet with cousin **Whitney Houston** "Love Will Find A Way."

I am extremely excited about the new **Tene Williams** record, "Give Him A Love He Can Feel" (Pendulum). Williams is an able vocalist, with a sweet snap to her style, and she stakes her claim to her man over a thumping, club-ready track with a chorus featuring wisely placed organ fills, violin washes, and a diddling cornet hook that combines new breed hip-hop with old school disco sensibilities. Can't wait for the album!

AID FOR BLACK FARMERS: Artists and labels, take heed. America's farmers are in trouble, and many of them are black. According to **Frank Cooley** of the newly formed Black Farm Aide of America, "Black farmers are forced to relinquish more than 1,000 acres each day, which is 10 times higher than the rate for white farmers. Struggling black farmers in the recent past receive an average of $21,000 less than white farmers who borrow from the Farmers' Home Administration." For this reason, Cooley is reaching out for artists to appear at a three-day Memorial Day Black Farm Aide event that would conclude with a concert May 29 at Memorial Stadium in Little Rock, Ark. Plans for a pay-per-view concert deal with Showtime are in the works. Interested parties should contact **David Harris** at 800-672-5839.

MORE POWER JAM: Conventions are traditionally used by labels to roll out a cavalcade of talent for radio programmers and retailers, and Urban Network '93 was the site of some notable performances. Among the highlights: Silas Records darling **Chante Moore**; Epic's charismatic **Trey Lorenz** and **Oscar**; Giant's hip-hop bash featuring **Miki Howard** and **Jade**; A&M's introduction of balladeer **Rodney Mannsfield**, British newcomer **Dina Carroll**, and Perspective's **Lo-Key** (who tore the roof off); and Motown's MoJazz artist **Norman Brown** and promising new rap group **Trends Of Culture** (whose first single, "Off And On," dropped Feb. 23). Also of note: **E.J. Williams** of American Urban Network continues the rollout of his new syndicated "Top 30 Countdown" featuring **Wendy Williams** and **Vinnie Brown** . . . **Sharon Heyward** officially took the reins as president of Perspective Records Feb. 15, as **Kevin Fleming**, who helmed the label until now, moves to the key position at Perspective Publishing/Flyte Tyme Tunes . . . **Wendell Greene**, formerly of Giant Records, is now A&R director for Fox Records . . . 40-year radio veteran **Georgie Woods** tells his life story

(Continued on page 26)

Basehead Asks: Do You Wanna (Moan) Or What?

■ BY CHRIS MORRIS

LOS ANGELES—You know something strange is going on with Basehead when Michael Ivey, the leader of the Washington, D.C.-based group, says the first radio track from the group's new album is titled "Do You Wanna Fuck (Or What)?"

Ivey himself has directed a video for the track, drawn from the hip-hop band's second Imago album, "Not In Kansas Anymore."

Of course, the song is not being issued as originally recorded: Taking a page from Prince's profanely titled "Sexy MF," the track has been edited.

"On the single, it only says 'fuck' like five times," Ivey explains. "We took out the word and put in a moan, a woman moaning."

While the title of the song could raise some eyebrows in feminist circles, Ivey maintains that he means no disrespect to womanhood in general.

"On the surface, you hear the title, you think it's like 2 Live Crew," he says. "But it's describing a certain type of female, and what they want." Noting that the track includes a woman making an ironic spoken commentary on the lyrics, he adds, "I give the women a chance to get their two cents in."

The video for "Do You Wanna Fuck" is the maiden directorial effort by Ivey, who was a film production major in college.

"One of my further goals is directing [movies]," Ivey says. I've always been into theatrical stuff."

Basehead's theatrical side, so apparent in the spoken asides on the group's debut, "Play With Toys," is on view on "Not In Kansas Anymore," which again incorporates play-

(Continued on page 26)

TERRI ROSSI'S RHYTHM SECTION™

I CAN SEE EVEN MORE CLEARLY NOW: "19NaughtyIII" by **Naughty By Nature** (Tommy Boy) makes a surprisingly low debut on the Top R&B Albums chart at No. 69. Well, the real story is not of a weak entry on the charts, but of premature sales. Over the past few years, manufacturers have had an ongoing battle with one-stop operators, who sell to the majority of the independent retail stores on our R&B retail panel, about early street sales of newly released albums. Uni, PGD, and Sony distribution all have waged serious street-date battles with one-stops over this issue as far back as August 1990. In the past, this made for great editorial coverage. But now, with advances in retail information collection, using point-of-sale scanning techniques, infractions of street dates are captured and end up in print on various charts. The official in-store date for the Naughty album was Feb. 23. The sales period for data included in this week's charts ended at midnight Feb. 21.

ALL THINGS CONSIDERED: Over the past year, there have been times when the politics of the conversion of the R&B sales charts have been more important than the details and implementation of many of the changes. An important issue has surfaced this week about SoundScan's ability to protect the integrity of its data and therefore of the Billboard charts. I can't tell you how many times I have participated in meetings at various national black music conventions and someone has taken the microphone to declare that no system is infallible and they were sure that even they would be able to find a way to beat SoundScan's system. All of the details of the recent attempts by one store to beat the system may not be fully known, (see story, page 94), but it in no way diminishes my belief that the current system is the best we have at the present time.

Upcoming revisions to specific locations of chain stores will improve the quality of the charts. We hope everyone who has a stake in the chart system will continue to look for quality independent stores that are computerized and whose owners are willing to provide their data honestly for use in the charts. Human nature being what it is, we cannot be surprised that there are some who would try to manipulate the system. These people exist in most every industry. The other side of the story is much brighter. First of all, they were caught! So SoundScan's programming that detects sales aberrations was tested and was proven to work. Secondly, I am proud of the bundreds of independent retailers, in all formats, who have not fallen prey to dishonest promoters and falsified retail information. Changing the R&B retail reporting process to include computer applications has been a tough job, but somebody's got to do it! The charts are better than they have been in the almost seven years that I have been in charge of this format. One or two retailers won't steal my joy.

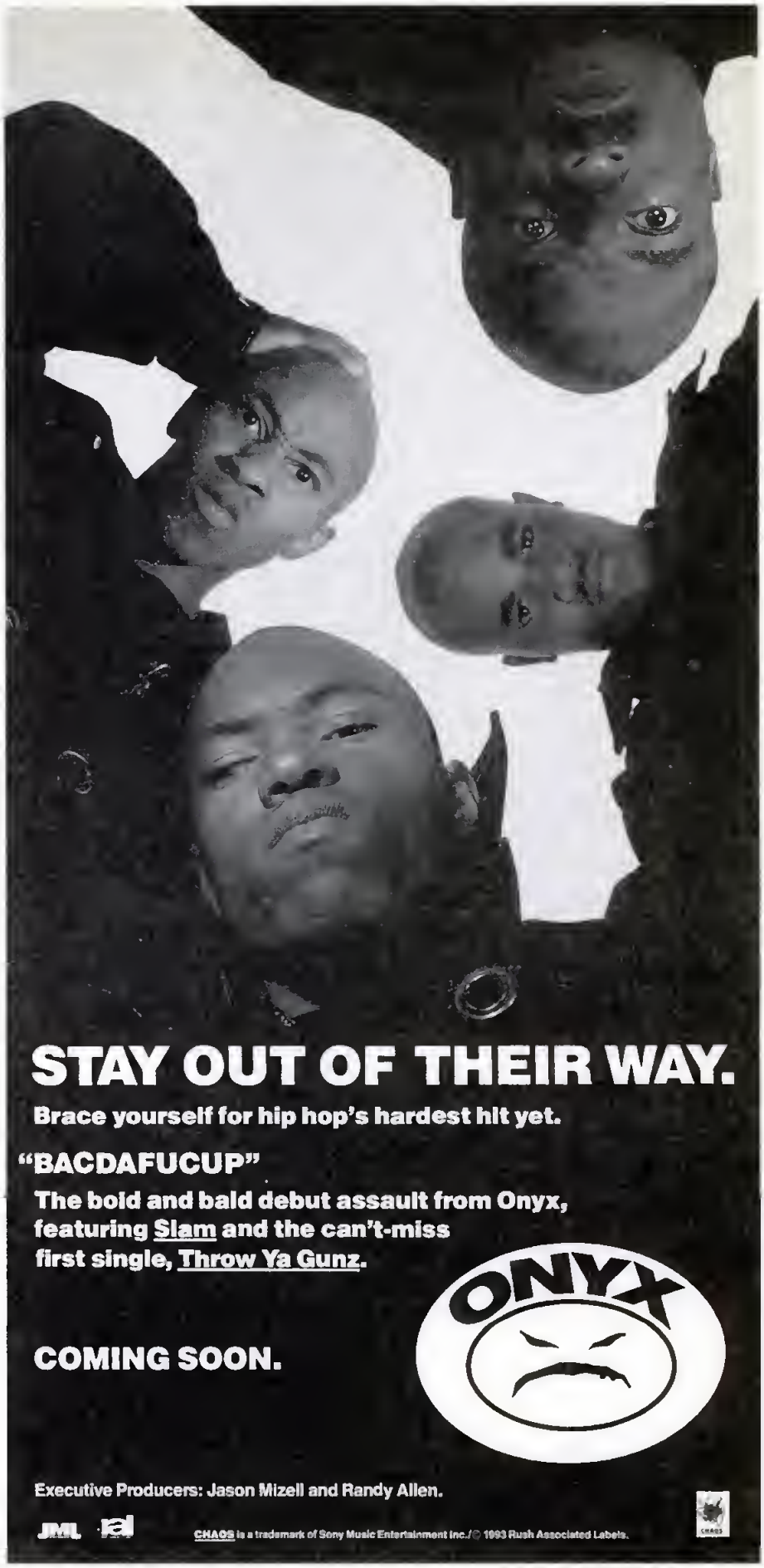
SPEAKING OF JOY: Turn back a couple of pages to Popular Uprisings on page 21. Take a look at the regional breakouts. "Live In Chicago," by the **Gospel Music Workshop of America** (Benson/A&M), is a top-10 regional Heatseeker in the Northeast. This choir was founded by the late **James Cleveland**. I'd like to think that somehow he'll get to see this one in print.

BUBBLING UNDER™ HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	5	**SISTA, SISTA** FORCE ONE NETWORK (QWEST/WB)
2	7	4	**THE THINGS THAT WE ALL...** NONA GAYE (THIRD STONE/ATLANTIC)
3	6	5	**IF YOU EVER LOVED SOMEONE...** WALTER BEASLEY (MERCURY)
4	2	4	**THERE FROM THE START** LADEEZ 1ST (RCA)
5	9	9	**KEEP TOUCHING ME** OSCAR (EPIC)
6	18	2	**SEND FOR ME** GERALD ALSTON (MOTOWN)
7	21	3	**LOVE IS** V. WILLIAMS/B. MCKNIGHT (GIANT)
8	16	2	**CAN'T GET ANY HARDER** JAMES BROWN (SCOTTI BROS.)
9	20	2	**YOU'RE THE LOVE OF MY LIFE** SYBIL (NEXT PLATEAU/LONDON/PLG)
10	25	2	**SOMETHING ON THE INSIDE** VANESSA BELL ARMSTRONG (JIVE)
11	17	5	**THIS ONE'S FOR YOU** JOE PUBLIC (COLUMBIA)
12	14	5	**SALLY GOT A ONE TRACK MIND** DIAMOND & THE NEUROTICS (CHEMISTRY)
13	11	6	**IF I WERE YOU** WAILING SOULS (CHAOS/COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	**SO CLOSE** DINA CARROLL (A&M)
15	19	1	**SWEAT MY DAZZY DUKES** THE REPO CREW (PANDISC)
15	—	1	**RAINY DAYS AND MONDAYS** BENET (EMI/ERG)
17	15	1	**RAKIN' IN THE DOUGH** ZHIGGE (POLYDOR/PLG)
18	14	13	**GIMME WHAT YOU GOT!** FM (AVENUE)
15	—	1	**GOLD DIGGIN' GIRLS** MC NAS-D & DJ FRED (PANDISC)
18	—	1	**LOVE ME OR LEAVE ME ALONE** BRAND NUBIAN (ELEKTRA)
21	15	10	**A.D.A.M.** XCLAN (POLYDOR/PLG)
15	18	1	**HOLLER IF YA HEAR ME** 2PAC (INTERSCOPE/ATLANTIC)
15	—	1	**PLASTIC** P.M. DAWN (GEE STREET/ISLAND/PLG)
15	—	1	**SUNNY WEATHER LOVER** DIONNE WARWICK (ARISTA)
15	24	1	**ILL STREET BLUES** KOOL G RAP & D.J. POLO (COLD CHILLIN')

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.



Billboard® HOT R&B SINGLES™

FOR WEEK ENDING MARCH 6, 1993

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITOREO BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, ANO PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ **No. 1** ★ ★ ★	
1	1	2	7	**NUTHIN' BUT A "G" THANG** (2 weeks at No. 1) DR DRE (SNOOP)	◆ DR. ORE (C) (M) (T) DEATH ROW/INTERSCOPE 5751/ATLANTIC
2	2	1	7	**HIP HOP HOORAY** NAUGHTY BY NATURE (NAUGHTY BY NATURE)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 554*
3	3	4	9	**GET AWAY** T RILEY (T RILEY,B BELLE,T HAYNES,B BROWN,L.SILAS,JR)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54511
4	4	3	16	**DON'T WALK AWAY** V BENFORD (V BENFORD R SPEARMAN)	◆ JADE (C) (M) (T) (V) (X) GIANT 18686/REPRISE
5	5	10	9	**I'M EVERY WOMAN (FROM "THE BODYGUARD")** N M WALDEN D COLE,R CLIVILLES (N ASHFORD V SIMPSON)	◆ WHITNEY HOUSTON (C) (M) (T) (V) (X) ARISTA 1 2519
6	11	13	8	**I'M SO INTO YOU** B A MORGAN (B.A MORGAN)	◆ SWV (C) (T) RCA 62451
7	7	7	12	**MR. WENOAL** SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTEO OEVELOPMENT (C) (D) (T) CHRYSALIS 24810/ERG
8	24	33	3	**FREAK ME** K SWEAT T H (K SWEAT R MURRAY)	◆ SILK (C) KEIA 64654/ELEKTRA
9	8	6	12	**REBIRTH OF SLICK (CDOL LIKE OAT)** BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) PENDULUM 64674/ELEKTRA
10	9	15	7	**COMFORTER** C MARTIN (C MARTIN M GAY D VAN RENSALIER)	◆ SHAI (C) (D) (V) GASOLINE ALLEY 54596/MCA
11	15	18	15	**SO ALONE** G LEVERT E NICHOLAS (G.LEVERT E.NICHOLAS J.LITTLE,E.BANKS)	◆ MEN AT LARGE (C) EASTWEST 98459
12	10	11	17	**I GOT A MAN** S THOMAS (POSITIVE K J.M JOHNSON R BAUTISTA,B MILLER)	◆ POSITIVE K (C) (T) ISLAND 864 305/PLG
13	14	14	8	**LOVE MAKES NO SENSE** L ALEXANDER PROF T (T TOLBERT L ALEXANDER)	◆ ALEXANDER O'NEAL (C) (T) (V) TABU 7706/A&M
14	12	9	17	**REMINISCE** D HALL (K GREENE D HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54526/MCA
15	6	5	17	**I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD")▲[4]** D FOSTER (D PARTON)	◆ WHITNEY HOUSTON (C) (V) (X) ARISTA 1 2490
16	18	32	4	**SWEET THING** M MORALES M C RODNEY (T MAIDEN,C.KAHN)	MARY J. BLIGE (C) (V) UPTOWN 54586/MCA
17	21	37	5	**HAT 2 OA BACK** D AUSTIN (D AUSTIN L LOPES,K WALES)	◆ TLC (C) (M) (T) (X) LAFACE 2-4043/ARISTA
18	16	12	23	**HERE WE GO AGAIN!** PORTRAIT (M SAULSBURY E KIRKLAND P JOHNSON S WONDER,S.GREEN)	◆ PORTRAIT (C) (T) (V) CAPITOL 44865
19	22	27	7	**OEDICATED** R KELLY (R KELLY)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42115
20	37	—	2	**I HAVE NOTHING (FROM "THE BOOYGUARD")** D FOSTER (D FOSTER L.THOMPSON)	WHITNEY HOUSTON (C) (D) (V) ARISTA 1 2527
21	13	8	17	**QUALITY TIME** R KELLY (R KELLY)	◆ HI-FIVE (C) JIVE 42109
22	17	16	16	**GIVE IT UP, TURN IT LOOSE** T MCELROY D FOSTER (T MCELROY D FOSTER)	◆ EN VOGUE (C) (M) (T) (X) EASTWEST 98455
				★★★ **POWER PICK/SALES** ★★★	
23	28	28	11	**INFORMER** M C SHAN (D O'BRIEN S MOLTKEE E LEARY)	◆ SNOW (C) (M) (T) EASTWEST 98471
24	35	36	12	**SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE)** M COOPER T SHOCKENCY (M COOPER T SHOCKENCY)	◆ MICHAEL CDOPER (C) (T) (X) REPRISE 18649
25	19	17	22	**IF I EVER FALL IN LOVE▲** C MARTIN (C MARTIN)	◆ SHAI (C) (M) (T) (X) GASOLINE ALLEY 54518/MCA
28	25	21	20	**BABY I'M FOR REAL/NATURAL HIGH** D SIMMONS KAYO (M GAYE A GAYE C MCCORMICK)	◆ AFTER 7 (C) (T) (V) VIRGIN 12623
27	23	19	17	**HAPPY OAYS** K SWEAT A STEWART (K SWEAT A.STEWART)	◆ SILK (C) (T) KEIA 64701/ELEKTRA
28	27	23	26	**I GOT A THANG 4 YA!** L ALEXANDER PROF T (L.ALEXANDER T TOLBERT)	◆ LO-KEY? (C) (T) PERSPECTIVE 0008/A&M
29	29	22	25	**RUMP SHAKER▲[2]** T RILEY D WYNN A DAVIDSON M RILEY T FYFFE (DAVIDSON WYNN RILEY RILEY HOLLINS)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) MCA 54388
30	20	20	24	**LOVE SHOULOA BROUGHT YOU HOME (FROM "BOOMERANG")** L A REID BABYFACE D SIMMONS (B WATSON BABYFACE D SIMMONS)	◆ TONI BRAXTON (C) (D) (T) LAFACE 2-4035/ARISTA
31	26	24	15	**A WHOLE NEW WORLO (ALAODIN'S THEME)** W AFANASIEFF (A MENKEN T RICE)	◆ PEABO BRYSON ANO REGINA BELLE (C) (D) (V) COLUMBIA 74751
32	32	34	17	**OAZZEY OUKS** PARAGON PRODUCTIONS (LASNG CREO TAYLOR BOY)	◆ DUICE (C) (T) TMR 3089/BELLMARK
33	30	26	26	**GAMES** C BOOKER (C BOOKER,G LEVERT C.J ANTHONY)	◆ CHUCKII BOOKER (C) ATLANTIC 87448
34	38	41	6	**OITTY ●** RHYTHM D (FERGUSON FERGUSON CLARK JOHNSON TROUTMAN)	◆ PAPERBOY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350012/PLG
35	36	29	23	**LOVE'S TAKEN OVER** S LAW PATCHES (C MOORE S LAW)	◆ CHANTE MOORE (C) (M) (T) SILAS 54321/MCA
36	42	51	3	**KISS OF LIFE** SADE (ADU MATTHEWMAN HALE,DENMAN)	◆ SADE (C) (V) EPIC 74848
37	39	43	15	**IT HURTS ME** K SWEAT,B WOOTEN (K SWEAT,B WOOTEN)	◆ JACCI MCGHEE (C) MCA 54528
38	37	21	12	**CRAZY LOVE** D ABRAHAM (G LYTER,M O'HARA,D RICH)	◆ CECE PENISTON (C) (T) A&M 0034
39	38	15	21	**GOOD ENOUGH ●** L A REID BABYFACE,D SIMMONS (BABYFACE,L.A REID,D.SIMMONS)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54517
40	48	30	48	**EVERYTHING'S GONNA BE ALRIGHT** M MORALES,M ROONEY (FATHER M.C. M MORALES M ROONEY D.JOHNSON)	◆ FATHER M.C. (C) (M) (T) (V) (X) UPTOWN 54523/MCA
41	40	39	21	**MURDER SHE WROTE** S.DUNBAR,L.WILLIS,J LEE,H HARRIS (J TAYLOR E BANNER L.WILLIS)	◆ CHAKA DEMUS & PLIERS (C) (T) MANGO 530 131
42	52	52	7	**SWEET ON U** L ALEXANDER,PROF T. (L ALEXANDER,T TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7418/A&M
43	41	21	20	**ALL I SEE** D.SWING (D SWING,C WILLIAMS)	CHRISTOPHER WILLIAMS (C) (T) UPTOWN 54508/MCA
44	67	91	3	**GOOD OL' DAYS** G LEVERT M.GORDON (G LEVERT,M.GORDON)	◆ LEVERT (C) (T) (V) ATLANTIC 87379
45	43	15	12	**RELEASE ME** J NETTLESBEY T COFFEY (J NETTLESBEY T COFFEY)	◆ MIKI HOWARD (C) GIANT 18676/REPRISE
43	44	44	20	**MAKE LOVE 2 ME** F SCOTT J JEFFERSON (F SCOTT)	◆ LORENZO (C) ALPHA INTERNATIONAL 787 001/PLG
47	43	53	12	**IT MUST BE LOVE** K HUDNALL (K HUDNALL L HOLSBY)	◆ GOOD GIRLS (C) MOTOWN 2194
48	54	59	7	**PHOTOGRAPH OF MARY** W AFANASIEFF,M CAREY (S SWIRSKY)	◆ TREY LORENZ (C) (T) (V) EPIC 74783
48	48	48	20	**NO ORDINARY LOVE** SADE (ADU M MAN)	◆ SADE (C) (D) (V) EPIC 74734
50	57	68	7	**WELCOME TO MY LOVE** G DUKE (FERRELL DUKE ROBINSON)	◆ RACHELLE FERRELL (C) MANHATTAN 44892/CAPITOL
51	56	63	6	**GIVE IT TO YOU** B A.MORGAN (B.A.MORGAN)	◆ MARTHA WASH (C) (T) (X) RCA 62433
52	72	—	2	**IF I COULO** N MARTINELLI (R MILLER,K HIRSCH,M SHARRON)	◆ REGINA BELLE (C) (D) (V) COLUMBIA 74864
53	53	49	12	**GANGSTA BITCH** A TRIBE CALLED QUEST (APACHE)	◆ APACHE (M) (T) (X) TOMMY BOY 541*
54	66	74	4	**CAN HE LOVE U LIKE THIS** D SIMMONS KAYO (D SIMMONS,A.REID)	◆ AFTER 7 (C) VIRGIN 12643
55	58	66	6	**LOVE THANG** E FERRELL N HODGE (K GREENE E FERRELL,N HODGE)	◆ INTRO (M) (T) ATLANTIC 85802*
56	64	71	6	**NEVER DO YOU WRONG** V BENFORD (V BENFORD R SPEARMAN,C.DUBOC R TEMPERTON)	STEPHANIE MILLS (C) (V) MCA 54573
57	69	81	4	**IT'S ALRIGHT** V BENFORD (C MOORE V BENFORD)	◆ CHANTE MOORE (C) SILAS 54558/MCA
58	75	77	5	**TELLIN' ME STORIES** DOWN LOW PRODUCTIONS (H MIDDLETON L.DRAKEFORD)	◆ BIG BUB (C) EASTWEST 98451
59	45	35	8	**ME & MRS. JONES** K HAIRSTON (GAMBLE HUFF GILBERT)	◆ FREDDIE JACKSON (C) CAPITOL 44899
60	48	50	19	**SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210")** D FOSTER (D WARREN)	◆ SHANICE (C) GIANT 18719/REPRISE
61	55	57	7	**IT'S A SHAME** J DUPRI,J NICOLO (J DUPRI M MAULDIN,R TROUTMAN)	◆ KRIS KROSS (M) (T) RUFFHOUSE 74836*/COLUMBIA
62	51	38	16	**CONFUSED** AL B SURE! K WEST (K WEST AL B.SURE!)	◆ TEVIN CAMPBELL (C) QWEST 18721/WARNER BROS.
63	65	69	4	**WHO GOT THE PROPS** EVIL DEE (K BLAKE E DEWGARDE)	◆ BLACK MOON (C) (T) NERVOUS 20026
64	70	72	6	**I SHOULD HAVE LOVEO YOU** C BOOKER (C BOOKER)	◆ CHUCKII BOOKER (C) ATLANTIC 87395
65	63	67	6	**I WAS A KING** E MURPHY D A JONES T GUMBS (E.MURPHY T GUMBS,D A.JONES)	◆ EDDIE MURPHY FEATURING SHABBA RANKS (C) MOTOWN 2187
66	91	—	2	**IT WAS A GOOO DAY** D J POOH (ICE CUBE)	◆ ICE CUBE (C) (T) PRIORITY 53817
67	68	60	19	**HEY LOVE (CAN I HAVE A WORO)** MR. LEE W WILLIAMS (L HAGGARD W WILLIAMS,S.WONDER,C PAUL,M BROADNAX)	◆ MR. LEE FEATURING R. KELLY (C) JIVE 42017
68	74	75	5	**MUSCLE GRIP** C DILLON (R GORDON C.DILLON S DUNBAR)	◆ SHABBA RANKS (C) (T) EPIC 74797
69	50	47	13	**IT'S GONNA BE A LOVELY DAY** R CLIVILLES D COLE (WITHERS SCARBOROUGH CLIVILLES COLE NEVER VISAGE)	◆ THE S.O.U.L. S.Y.S.T.E.M. (C) (M) (T) (X) ARISTA 1 2486
				★★★ **POWER PICK/AIRPLAY** ★★★	
70	98	—	2	**HONEY OIP** PORTRAIT (PORTRAIT)	◆ PORTRAIT (C) (T) CAPITOL 15870
71	61	52	13	**DAMN U** PRINCE AND THE N.P.G. (PRINCE)	◆ PRINCE ANO THE NEW POWER GENERATION (C) (D) (V) PAISLEY PARK 18700/WARNER BROS
72	77	79	5	**TIME 4 SUM AKSION** NOBLE FUFKIN (NOBLE MUGGERUD FULSON MCCRACKLIN R & L.TROUTMAN)	◆ REOMAN (M) (T) RAL/CHAOS 74794*/COLUMBIA
73	60	55	15	**IN THE STILL OF THE NITE (FROM "THE JACKSONS")▲** BOYZ II MEN (F PARRIS)	BOYZ II MEN (C) (V) MOTOWN 2193
74	59	56	11	**WHO'S THE MAN?** T DOFAT (HEAVY D T DOFAT)	◆ HEAVY D. & THE BOYZ (C) (T) (V) (X) UPTOWN 54543/MCA
75	71	76	5	**KNOCK-N-BOOTS** T RILEY A DAVIDSON M SMITH (A.DAVIDSON,T RILEY M SMITH)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) (X) MCA 54582
76	85	90	4	**NEVER BEFORE** V HOLLAND D GAMSON (G.DRUMMOND D BELL,V HOLLAND R GIBSON)	◆ SIMPLE PLEASURE (C) REPRISE 18648
77	88	—	2	**TYPICAL REASONS** M MORALES M C ROONEY (D JOHNSON M MORALES M C ROONEY)	◆ PRINCE MARKIE OEE AND THE SOUL CONVENTION (C) (T) COLUMBIA 74865
78	84	83	10	**TAP THE BOTTLE** TERMINATOR X (KEVIN FIRSTBORN FLEX SHORTY,TERMINATOR X)	◆ YOUNG BLACK TEENAGERS (C) (M) (T) SOUL 54535/MCA
79	79	73	11	**7** PRINCE AND THE N P G. (PRINCE MCCRACKLIN,FULSON)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (M) (T) (V) (X) PAISLEY PARK 18824/WARNER BROS
80	97	—	2	**I CAN'T STAND THE PAIN** F SCOTT J JEFFERSON (K ANDERSON S CARSWELL)	◆ LORENZO (C) ALPHA INTERNATIONAL 787 004/PLG
81	90	87	3	**ONE MORE CHANCE** S.LAW PATCHES (M ELLIOTT,S.LAW T DAVY L HAMBLIN)	◆ MAXI PRIEST (C) VIRGIN 12638
82	73	61	18	**ALL RIGHT NOW** SOULSHOCK CUTFATHER KARLIN MCKINNEY (MCKINNEY,CUTFATHER SOULSHOCK,KARLIN)	◆ PATTI LABELLE (C) (T) (V) MCA 54513
83	82	80	19	**NO RHYME, NO REASON** G DUKE (G DUKE)	GEORGE DUKE (C) WARNER BROS. 18756
84	62	58	12	**COME A LITTLE CLOSER** C BOOKER (C BOOKER,S.SHEPPARD E RICE)	GENE RICE (C) RCA 62360
85	95	96	3	**THROW YA GUNZ** C PARKER (F SCRUGGS K JONES T TAYLOR,C.PARKER)	◆ ONYX (M) (T) CHAOS 74766*/COLUMBIA
88	76	64	18	**ALL OAY, ALL NIGHT** V BENFORD (V BENFORD R SPEARMAN)	◆ STEPHANIE MILLS (C) (T) MCA 54474
87	86	92	6	**GET THE POINT** W S MCGLONE (RONEY PONDER,MCGLONE,JOHNSON,PERRY BOND)	◆ C E B (C) (M) (T) RUFFHOUSE 74884/COLUMBIA
88	78	54	16	**GO AHEAO ANO CRY** G LEVERT E NICHOLAS (G LEVERT,E.NICHOLAS J LITTLE III)	◆ RUDE BDYS (C) ATLANTIC 87419
89	83	84	12	**HEAL THE WORLD** M JACKSON (M JACKSON)	◆ MICHAEL JACKSON (C) (V) EPIC 74790
90	NEW ▶		1	**OROP IT ON THE ONE** R STACY B BROWN (R STACY B BROWN D O NEAL H TRAVIS COOP B.STYLZ)	B. BROWN POSSE (C) (M) (T) (V) (X) MCA 54570
91	NEW ▶		1	**BORN 2 B.R.E.E.O.** PRINCE (M SEACER,JR)	◆ MDNIE LDVE (C) (M) (T) (X) WARNER BROS. 18691
92	NEW ▶		1	**IN OUR LOVE** HEAVY LOVE (C WHEELER P.M.WHYTE)	◆ CARON WHEELER (C) EMI 50416/ERG
93	NEW ▶		1	**CRDOKEO OFFICER** J SMITH J JOHNSON (M BARNETT B.JORDAN J JOHNSON)	◆ GETO BOYS (C) (T) RAP-A-LOT 53818/PRIORITY
94	96	—	2	**FUNKY CHILD** M MARL,K DEF (T WARDRICK,D KELLY,M WILLIAMS)	◆ LOROS OF THE UNOERGROUNO (C) (T) PENDULUM 64672/ELEKTRA
95	89	85	7	**CHECK IT OUT** GRAND PUBA (M DIXON)	◆ GRANO PUBA (FEATURING MARY J. BLIGE) (C) (T) ELEKTRA 64671
98	93	98	11	**FOREVER IN LOVE** KENNY G (KENNY G)	◆ KENNY G (C) ARISTA 1 2482
87	80	65	14	**PUSH** D BRAMBLE (DAVIS,AVERY B HARVEY)	◆ TISHA (C) CAPITOL 44850
98	92	95	3	**GOOO 4 WE** D-INFLUENCE (S WEBB K KWATEN E B ROWELL,S MARSTON,N BIGHAM)	◆ O-INFLUENCE (C) (T) EASTWEST 98475
99	81	70	16	**PUNKS JUMP UP TO GET BEAT DOWN** DIAMOND (J DECHALUS D MURPHY,J KIRKLAND)	◆ BRAND NUBIAN (C) (T) ELEKTRA 64687
100	87	82	5	**TOSS-UP** JOHNNY Z (J.ZUNINO,J.TRUJILLO,T.LYON)	◆ N2DEEP (C) (T) (V) (X) PROFILE 5383

◯ Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi single availability.

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R&B Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 87 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	18	GET AWAY BOBBY BROWN (MCA) 3 weeks at No. 1
2	2	16	DON'T WALK AWAY JADE (GIANT/REPRISE)
3	3	6	FREAK ME SILK (KEIA/ELEKTRA)
4	5	14	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)
5	4	13	SWEET THING MARY J. BLIGE (UPTOWN/MCA)
6	8	17	REMINISCE MARY J. BLIGE (UPTOWN/MCA)
7	18	9	I'M SO INTO YOU SWV (RCA)
8	9	23	HERE WE GO AGAIN! PORTRAIT (CAPITOL)
9	10	2	I HAVE NOTHING WHITNEY HOUSTON (ARISTA)
10	10	19	COMFORTER SHAI (GASOLINE ALLEY/MCA)
11	6	6	LOVE MAKES NO SENSE ALEXANDER O'NEAL (TABU/A&M)
12	11	19	MR. WENDAL ARRESTED DEVELOPMENT (CHRYSALIS)
13	24	3	HIP HOP HOORAY NAUGHTY BY NATURE (TOMMY BOY)
14	22	11	REBIRTH OF SLICK DIGABLE PLANETS (PENDULUM/ELEKTRA)
15	6	19	QUALITY TIME HI-FIVE (JIVE)
16	19	19	GIVE IT UP, TURN IT LOOSE EN VOGUE (EASTWEST)
17	11	25	BABY I'M FOR REAL/NATURAL... AFTER 7 (VIRGIN)
18	23	2	NUTHIN' BUT A "G" THANG DR. DRE (DEATH ROW/INTERSCOPE)
19	24	2	DEDICATED R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
20	19	25	GAMES CHUCKII BOOKER (ATLANTIC)
21	30	3	HAT 2 DA BACK TLC (LAFACE/ARISTA)
22	25	11	HAPPY DAYS SILK (KEIA/ELEKTRA)
23	28	3	KISS OF LIFE SADE (EPIC)
24	28	10	SO ALONE MEN AT LARGE (EASTWEST)
25	32	12	CRAZY LOVE CECE PENISTON (A&M)
26	33	19	I GOT A MAN POSITIVE K (ISLAND/PLG)
27	30	19	MAKE LOVE 2 ME LORENZO (ALPHA INT'L/PLG)
28	32	20	NO ORDINARY LOVE SADE (EPIC)
29	38	3	SWEET ON U LO-KEY? (PERSPECTIVE/A&M)
30	46	3	GOOD OL' DAYS LEVERT (ATLANTIC)
31	42	11	SHOOP SHOOP MICHAEL COOPER (REPRISE)
32	46	13	MURDER SHE WROTE CHAKA DEMUS & PLIERS (MANGO/ISLAND)
33	46	3	IF I COULD REGINA BELLE (COLUMBIA)
34	47	12	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)
35	29	19	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)
36	19	6	NEVER DO YOU WRONG STEPHANIE MILLS (MCA)
37	48	2	LOVE THANG INTRO (ATLANTIC)
38	35	12	RELEASE ME MIKI HOWARD (GIANT/REPRISE)
39	64	4	HONEY DIP PORTRAIT (CAPITOL)
40	56	3	IT WAS A GOOD DAY ICE CUBE (PRIORITY)
41	37	13	ME & MRS. JONES FREDDIE JACKSON (CAPITOL)
42	40	12	IT MUST BE LOVE GOOD GIRLS (MOTOWN)
43	50	3	IT'S ALRIGHT CHANTE MOORE (SILAS/MCA)
44	39	15	CONFUSED TEVIN CAMPBELL (QWEST/WARNER BROS.)
45	38	10	SAVING FOREVER FOR YOU SHANICE (GIANT/REPRISE)
46	51	4	CAN HE LOVE U LIKE THIS AFTER 7 (VIRGIN)
47	60	19	EVERYTHING'S GONNA BE ALRIGHT FATHER M.C. (UPTOWN/MCA)
48	54	3	GIVE IT TO YOU MARTHA WASH (RCA)
49	49	19	DAZZEY DUKS DUICE (TMR/BELLMARK)
50	59	3	PHOTOGRAPH OF MARY TREY LORENZ (EPIC)
51	28	2	TYPICAL REASONS PRINCE MARKIE DEE (COLUMBIA)
52	—	30	RIGHT HERE SWV (RCA)
53	62	19	NO RHYME, NO REASON GEORGE DUKE (WARNER BROS.)
54	63	12	IT HURTS ME JACOI MCGHEE (MCA)
55	12	19	ALL DAY, ALL NIGHT STEPHANIE MILLS (MCA)
56	29	2	DROP IT ON THE ONE B BROWN POSSE (MCA)
57	69	19	ALL RIGHT NOW PATTI LABELLE (MCA)
58	66	19	DAMN U PRINCE & THE N.P.G. (PAISLEY PARK/WB)
59	69	6	WELCOME TO MY LOVE RACHELLE FERRELL (MANHATTAN)
60	57	19	HEY LOVE (CAN I HAVE A WORD) MR. LEE/R. KELLY (JIVE)
61	—	3	DITTY PAPERBOY (NEXT PLATEAU/FFRR/PLG)
62	69	6	TIME 4 SUM AKSION REDMAN (RAL/CHAOS/COLUMBIA)
63	73	2	TELLIN' ME STORIES BIG BUB (EASTWEST)
64	72	19	A WHOLE NEW WORLD P. BRYSON/R. BELLE (COLUMBIA)
65	65	6	INFORMER SNOW (EASTWEST)
66	—	3	LOSE CONTROL SILK (KEIA/ELEKTRA)
67	19	6	GANGSTA BITCH APACHE (TOMMY BOY)
68	68	6	IT'S A SHAME KRIS KROSS (RUFFHOUSE/COLUMBIA)
69	68	11	IT'S GONNA BE A LOVELY DAY THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
70	—	3	CAN'T GET ANY HARDER JAMES BROWN (SCOTT BROS.)
71	75	3	WHO GOT THE PROPS BLACK MOON (NERVOUS)
72	71	2	GOOD 4 WE D-INFLUENCE (EASTWEST)
73	—	3	IN OUR LOVE CARON WHEELER (EMI/ERG)
74	—	3	MUSCLE GRIP SHABBA RANKS (EPIC)
75	—	2	NEVER BEFORE SIMPLE PLEASURES (REPRISE)

◯ Tracks moving up the chart with airplay gains. © 1993, Billboard/BPI Communications.

R&B RADIO RECURRENT MONITOR

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	I GOT A THANG 4 YA! LO-KEY? (PERSPECTIVE/A&M)
2	—	1	LOVE SHOULDA BROUGHT YOU... TONI BRAXTON (LAFACE/ARISTA)
3	—	1	LOVE'S TAKEN OVER CHANTE MOORE (SILAS/MCA)
4	—	1	IF I EVER FALL IN LOVE SHAI (GASOLINE ALLEY/MCA)
5	1	2	RUMP SHAKER WRECKX-N-EFFECT (MCA)
6	2	3	GOOD ENOUGH BOBBY BROWN (MCA)
7	3	9	THERE U GO JOHNNY GILL (LAFACE/ARISTA)
6	5	9	AIN'T NOBODY LIKE YOU MIKI HOWARD (GIANT/REPRISE)
6	—	1	ALL I SEE CHRISTOPHER WILLIAMS (UPTOWN/MCA)
10	4	5	WHAT ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA)
11	6	11	END OF THE ROAD BOYZ II MEN (MW 10/MOTOWN)
12	8	2	SLOW AND SEXY SHABBA RANKS/JOHNNY GILL (EPIC)
13	7	12	ALONE WITH YOU TEVIN CAMPBELL (QWEST/WB)
14	6	10	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)
15	10	7	PEOPLE EVERYDAY ARRESTED DEVELOPMENT (CHRYSALIS)
16	13	7	INSIDE THAT I CRIED CECE PENISTON (A&M)
17	14	18	BABY-BABY-BABY TLC (LAFACE/ARISTA)
19	11	4	FLEX MAD COBRA (COLUMBIA)
19	12	16	I'VE BEEN SEARCHIN' GLENN JONES (ATLANTIC)
20	17	30	MY LOVIN' (YOU'RE NEVER...) EN VOGUE (EASTWEST)
21	—	20	MR. LOVERMAN SHABBA RANKS (EPIC)
22	18	22	COME & TALK TO ME JODECI (UPTOWN/MCA)
23	18	30	REMEMBER THE TIME MICHAEL JACKSON (EPIC)
24	—	19	THE BEST THINGS IN LIFE ARE FREE L. VANDROSS/J. JACKSON (PERSPECTIVE)
25	—	6	NUMPIN' AROUND BOBBY BROWN (MCA)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

79 7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Hudget, BMI/Bug, BMI) WBM
80 ALL DAY, ALL NIGHT (MCA, ASCAP/Geffen Again, BMI/Music Corp. Of America, BMI)
43 ALL I SEE (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Babydee, ASCAP) WBM
82 ALL RIGHT NOW (Whole Nine Yards,/And One, ASCAP/Mizmo, BMI/Casadida, ASCAP/EMIVirgin,/Designee Of Kenneth Karlin, BMI/Fabby Minny,ASCAP)
89 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
91 BORN 2 B.R.E.E.D. (MCA, ASCAP/Controversy, ASCAP/WB, ASCAP/Michael Anthony, ASCAP)
54 CAN HE LOVE U LIKE THIS (Greenskirt,/Near,BMI)
89 CHECK IT OUT (Rushtown, ASCAP)
84 COME A LITTLE CLOSER (Big Giant, BMI/Count Chuckula, BMI/Seventy-Ninth Street, BMI)
10 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
62 CONFUSED (Willsire, ASCAP/Al B Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) WBM
80 CRAZY LOVE (By George You've Got It, BMI/O Hara, BMI/Music Corp Of America, BMI/IDG, ASCAP) HL
93 CROOKED OFFICER (N The Water, ASCAP)
71 DAMN U (Controversy, ASCAP/WB, ASCAP) WBM
32 DAZZEY DUKS (Gaglio Chaz, BMI/Alvert, BMI)
10 DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
34 DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
4 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronne Onyx, BMI) HL
80 DROP IT ON THE ONE (Lagrones, BMI/Jammin' Penguins, BMI/MCA, ASCAP/Bobby Brown, ASCAP)
80 EVERYTHING'S GONNA BE ALRIGHT (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/Music Corp. Of America, BMI/Second Generation Rooney Tunes, HMI/EMI Blackwood, BMI/Flow Tech, BMI) HL/WBM
80 FOREVER IN LOVE (Kenny G, EMI/EMI Blackwood, BMI/Kuzu, BMI)
8 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI) WBM
94 FUNKY CHILD (Marly Mart, ASCAP/EMI April, ASCAP)
33 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI) WBM/CPP
53 GANGSTA BITCH (Forked Tongue, ASCAP)
3 GET AWAY (Zomba, ASCAP/Donni, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/Toe Knee Hangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL
87 GET THE POINT (Rags To Riches, BMI/C.E.B., BMI/Gold Forever, BMI)
51 GIVE IT TO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI)
22 GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP
69 GO AHEAD AND CRY (Trycep,/Willesden, /Ramal,/Cleveland's Own,/Rude News,BMI) CPP
80 GOOD 4 WE (More Cut, BMI)
39 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
46 GOOD OL' DAYS (Trycep, BMI/Willesden, BMI) CPP
27 HAPPY DAYS (E/A, ASCAP/WB, ASCAP/Large Giant, ASCAP/Woke, ASCAP) WBM
17 HAT 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI) WBM
69 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI/Hudmar, ASCAP) WBM
18 HERE WE GO AGAIN! (Hen Bee Doomt,/Unit 4, /WB, ASCAP/Stone Diamond, BMI/Jobete,/Black Bull,ASCAP/Doll Face, BMI) CPP/HL/WBM
67 HEY LOVE (Zomba,/Jobete,/Black Bull, ASCAP) CPP
2 HIP HOP HOORAY (T-Boy, ASCAP/Haughty, ASCAP)
79 HONEY DIP (WB, ASCAP/O/H/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Doomt, ASCAP)
80 I CAN'T STAND THE PAIN (Pelpo, BMI/Walter Simmons, BMI)
52 IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI)
25 IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI)
12 I GOT A MAN (Step Up Front, BMI/Conducive, BMI/Rhythm Planet, BMI/Bigone, ASCAP) CPP
78 I GOT A THANG 4 YA! (Now Perspective, ASCAP)
20 I HAVE NOTHING (Warner-Tamerlane,/One Four Three,/Linda's Boys, BMI) WBM
5 I'M EVERY WOMAN (Nick-O-Val, ASCAP) CPP
6 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
23 INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Sloan, ASCAP)
92 IN OUR LOVE (Orange Tree, BMI/EMI Blackwood, BMI/Bob, BMI)
73 IN THE STILL OF THE NITE (Line, BMI) HL
84 I SHOULD HAVE LOVED YOU (Big Giant, BMI/Count Chuckula, BMI)
37 IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E/A, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM
47 IT MUST BE LOVE (Carwers-BMG, BMI/Hudnall, BMI/In Flight, ASCAP)
57 IT'S ALRIGHT (EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
61 IT'S A SHAME (So So Def ASCAP/Artistic Control, ASCAP/Saja, BMI/EMI April, ASCAP)
69 IT'S GONNA BE A LOVELY DAY (Unichappell, BMI/Golden Withers, ASCAP) HL
60 IT WAS A GOOD DAY (Gangsta Boogie, /Brittlesse,/EMI April,/Bovina, ASCAP)
65 I WAS A KING (Eddie Murphy, ASCAP/Raydo, ASCAP/Perfect Ten, ASCAP/Pushy, ASCAP/Dub Plate, BMI/Aunt Hilda, ASCAP/Zomba, BMI) CPP
15 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
36 KISS OF LIFE (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP)
75 KNOCK-N-BOOTS (EMI April,/Abdur Rahman, /Zomba,/Donni,/Tada, ASCAP) WBM/CPP
13 LOVE MAKES NO SENSE (Avante Garde, ASCAP/New Perspective, ASCAP)
80 LOVE SHOULDA BROUGHT YOU HOME (Sabe Seven,/Kear,/Emsign, /Greenskirt, BMI) CPP
85 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
59 LOVE THANG (Frabensha, ASCAP/MCA, ASCAP/Frank Nitty, ASCAP/Velle, ASCAP/Ness, Nitty B Capone, ASCAP/Warner Bros., ASCAP/Geffen, ASCAP/Edie Brickell, ASCAP) WBM
46 MAKE LOVE 2 ME (Pelpo, BMI/Scottsville, BMI/Walter Simmons, BMI)
50 ME & MRS. JONES (Warner-Tamerlane BMI) WBM
7 MR. WENDAL (EMI Blackwood, HMI/Arrested Development, BMI) WBM
41 MURDER SHE WROTE (Island, BMI/Izat, BMI) HL
60 MUSCLE GRIP (Sony Songs, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Songs Of PolyGram, BMI/Izat, BMI) CPP
78 NEVER BEFORE (Vangerrod, ASCAP)
80 NEVER DO YOU WRONG (MCA,/Geffen, ASCAP/Music Corp. Of America, BMI/Geffen Again, /Duboc, BMI/Radsongs,/Alma, ASCAP) CPP
89 NO ORDINARY LOVE (Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL
83 NO RHYME, NO REASON (Mycanse, ASCAP)
1 NUTHIN' BUT A B THANG (Ain't Nuthin' Goin' On But Fu-clun', ASCAP)
81 ONE MORE CHANCE (EMI, ASCAP/Maxi, PRS)
80 PHOTOGRAPH OF MARY (EMI April, ASCAP/November Nights, ASCAP)
80 PUNKS JUMP UP TO GET BEAT DOWN (Def Jam, ASCAP/Dusty Fingers, BMI)
97 PUSH (Melody Girl, BMI/LA Iluriz, BMI)
21 QUALITY TIME (Willesden, BMI/R Kelly, BMI) CPP
9 REBIRTH OF SLICK (Wide Grooves, BMI/Giro, BMI)
45 RELEASE ME (Coffey, Nettlesby, BMI)
14 REMINISCE (Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty B Capone, ASCAP/MCA, ASCAP) HL/WBM
85 RUMP SHAKER (EMI April,/D. Wynn, /Zomba,/Abdur Rahman, ASCAP) WBM/CPP
80 SAVING FOREVER FOR YOU (Realsongs, ASCAP) WBM
24 SHOOP SHOOP (Nercal Atlanta, HMI)
11 SO ALONE (Trycep,/Ramal,/Willesden, BMI) CPP
42 SWEET ON U (New Perspective, ASCAP)
14 SWEET THING (MCA, ASCAP) HL
78 TAP THE BOTTLE (Disco Breaks From The Motherland, ASCAP)
60 TELLIN' ME STORIES (Big Herb's, BMI/Down Low, BMI/Devone Ravone Lee, BMI)
85 THROW YA GUNZ (Harris Onyx, ASCAP/111 Posse, ASCAP/JMJ, ASCAP)
72 TIME 4 SUM AKSION (Funky Noble, ASCAP/MCA, ASCAP/Cypress Hill, ASCAP/Saja, BMI/Troutman, BMI/BMG, BMI)
100 TOSS-UP (Promuse, BMI/Deep Groove, BMI/Vougue, BMI/Full Keel, ASCAP)
77 TYPICAL REASONS (EMI Blackwood, BMI/Flow Tech, BMI/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI)
80 WELCOME TO MY LOVE (Aural Elixir, ASCAP/Rosalie, ASCAP/Mycanse, ASCAP/Feel The Beat, BMI/Stone Diamond, BMI) CPP
63 WHO GOT THE PROPS (Target Practice, ASCAP/Mesam, ASCAP)
31 A WHOLE NEW WORLD (Wonderland, BMI/Walt Disney, ASCAP) HL
74 WHO'S THE MAN? (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/Tony Dofat, BMI) WBM

R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	5	NUTHIN' BUT A "G" THANG DR. DRE (DEATH ROW/INTERSCOPE/AG)
2	2	5	HIP HOP HOORAY NAUGHTY BY NATURE (TOMMY BOY)
3	3	18	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)
4	5	14	I GOT A MAN POSITIVE K (ISLAND/PLG)
5	7	6	INFORMER SNOW (EASTWEST/AG)
6	4	15	REBIRTH OF SLICK DIGABLE PLANETS (PENDULUM/ELEKTRA)
7	14	6	I'M SO INTO YOU SWV (RCA)
8	8	10	MR. WENDAL ARRESTED DEVELOPMENT (CHRYSALIS)
9	6	19	DON'T WALK AWAY JADE (GIANT/REPRISE)
10	11	6	DITTY PAPERBOY (NEXT PLATEAU/FFRR)
11	10	3	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)
12	11	2	SO ALONE MEN AT LARGE (EASTWEST/AG)
13	19	19	A WHOLE NEW WORLD P. BRYSON/R. BELLE (COLUMBIA)
14	12	6	COMFORTER SHAI (GASOLINE ALLEY/MCA)
15	19	19	DAZZEY DUKS DUICE (TMR/BELLMARK)
16	—	3	FREAK ME SILK (KEIA/ELEKTRA)
17	6	6	GET AWAY BOBBY BROWN (MCA)
18	20	3	HAT 2 DA BACK TLC (LAFACE/ARISTA)
19	19	19	EVERYTHING'S GONNA BE ALRIGHT FATHER M.C. (UPTOWN/MCA)
20	19	11	HERE WE GO AGAIN! PORTRAIT (CAPITOL)
21	12	11	GANGSTA BITCH APACHE (TOMMY BOY)
22	19	19	QUALITY TIME HI-FIVE (JIVE)
23	19	19	IF I EVER FALL IN LOVE SHAI (GASOLINE ALLEY/MCA)
24	23	26	RUMP SHAKER WRECKX-N-EFFECT (MCA)
25	26	19	MURDER SHE WROTE CHAKA DEMUS & PLIERS (MANGO)
26	19	19	HAPPY DAYS SILK (KEIA/ELEKTRA)
27	37	2	SWEET THING MARY J. BLIGE (UPTOWN/MCA)
28	26	19	I GOT A THANG 4 YA! LO-KEY? (PERSPECTIVE/A&M)
29	33	3	WHO GOT THE PROPS BLACK MOON (NERVOUS)
30	28	3	DEDICATED R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
31	—	3	I HAVE NOTHING WHITNEY HOUSTON (ARISTA)
32	26	6	KNOCK-N-BOOTS WRECKX-N-EFFECT (MCA)
33	28	20	GOOD ENOUGH BOBBY BROWN (MCA)
34	19	19	LOVE SHOULDA BROUGHT YOU... TONI BRAXTON (LAFACE/ARISTA)
35	26	6	IT HURTS ME JACOI MCGHEE (MCA)
36	39	19	BABY I'M FOR REAL/NATURAL... AFTER 7 (VIRGIN)
37	62	39	IN THE STILL OF THE NITE BOYZ II MEN (MOTOWN)
38	38	13	7 PRINCE & THE N.P.G. (PAISLEY PARK/WB)
39	43	16	ALL I SEE CHRISTOPHER WILLIAMS (UPTOWN/MCA)
40	44	10	HEAL THE WORLD MICHAEL JACKSON (EPIC)
41	54	3	THROW YA GUNZ ONYX (CHAOS/COLUMBIA)
42	43	11	WHO'S THE MAN? HEAVY D. & THE BOYZ (UPTOWN/MCA)
43	36	15	REMINISCE MARY J. BLIGE (UPTOWN/MCA)
44	60	2	CROOKED OFFICER GETO BOYS (RAP-A-LOT/PRIORITY)
45	51	7	TAP THE BOTTLE YOUNG BLACK TEENAGERS (SOUL/MCA)
46	53	16	HEY LOVE (CAN I HAVE A WORD) MR. LEE/R. KELLY (JIVE)
47	69	6	LOVE MAKES NO SENSE ALEXANDER O'NEAL (TABU/A&M)
48	58	10	FOREVER IN LOVE KENNY G (ARISTA)
49	19	19	LOVE'S TAKEN OVER CHANTE MOORE (SILAS/MCA)
50	19	19	SAVING FOREVER FOR YOU SHANICE (GIANT/REPRISE/WB)
51	63	19	MAKE LOVE 2 ME LORENZO (ALPHA INT'L/PLG)
52	61	3	SHOOP SHOOP (NEVER STOP...) MICHAEL COOPER (REPRISE)
53	62	19	PUNKS JUMP UP TO GET... BRAND NUBIAN (ELEKTRA)
54	19	60	SLOW AND SEXY SHABBA RANKS/JOHNNY GILL (EPIC)
55	50	19	CHECK IT OUT GRAND PUBA (ELEKTRA)
56	69	19	NO ORDINARY LOVE SADE (EPIC)
57	57	12	GIVE IT UP, TURN IT LOOSE EN VOGUE (EASTWEST/AG)
58	80	24	GAMES CHUCKII BOOKER (ATLANTIC/AG)
59	69	19	DAMN U PRINCE (PAISLEY PARK/WARNER BROS.)
60	60	26	WHAT ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA)
61	69	6	IT'S GONNA BE A LOVELY DAY THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
62	62	26	FLEX MAD COBRA (COLUMBIA)
63	69	2	FUNKY CHILD LORDS OF UNDERGROUND (PENDULUM)
64	11	2	MUSCLE GRIP SHABBA RANKS (EPIC)
65	10	2	GIVE IT TO YOU MARTHA WASH (RCA)
66	69	6	TOSS-UP N2DEEP (PROFILE)
67	63	19	HOMIES A LIGHTER SHADE OF BROWN (PUMP)
68	19	20	PICK IT UP HOME TEAM (LUKE)
69	68	6	IT'S A SHAME KRIS KROSS (RUFFHOUSE/COLUMBIA)
70	—	3	LOVE IS V. WILLIAMS/B. MCKNIGHT (GIANT)
71	—	2	TIME 4 SUM AKSION REDMAN (RAL/CHAOS/COLUMBIA)
72	69	3	IF I WAS A KING EDDIE MURPHY (MOTOWN)
73	64	19	RIGHT HERE SWV (RCA)
74	—	3	WIGGLE WIGGLE DISCO RICK AND THE WOLFPACK (LUKE)
75	—	3	CAN HE LOVE U LIKE THIS AFTER 7 (VIRGIN)

◯ Singles with increasing sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

"Booty Mission" LP on sale in April"

RHYTHM AND BLUES

(Continued from page 22)

to writer **James G. Spady** in the new book "I'm Only A Man" (PC International Books), with introduction by fellow Philly resident **Kenny Gamble**. He was signing copies at Power Jam.

STUFF: **Prince** has announced that he will undertake a tour of theaters. For venues and dates, see The Beat, page 16 . . . The Meharry Medical School benefit has been postponed, yet again . . . A recent story about **Bill Stephney's** firm Music In Cinema (Billboard, Feb. 6) may have given the impression that Stephney and MCA were solely responsible for pulling together the upcoming "CB4" soundtrack on MCA. In addition to Stephney and MCA, the film's producer, **Nelson George**; director **Tamra Davis**; and **Kethy Nelson**, MCA Entertainment Group's VP/GM, soundtracks, also played crucial roles in securing artists and songs for this project. Also, **P.M. Dawn's** "Nocturnal Is In The House" is not slated to be a single from the set.

Beauty & The Beatmaster. Silas Records vocalist Chanta Moore, left, greets artist/producer Prince Markie D of Columbia's Prince Markia D & the Soul Convention as flautist Bobbi Humphrey looks on. The three were backstage after performing at a benefit concert for D.C. Statehood held at Constitution Hall in Washington, D.C.

Billboard® FOR WEEK ENDING MARCH 6, 1993

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	3	12	**INFORMER** (C) (M) (T) EASTWEST 98471	◆ SNOW 2 weeks at No. 1
2	6	7	4	**NUTHIN' BUT A "G" THANG** (C) (M) (T) DEATH ROW/INTERSCOPE 53819/PRIORITY	◆ DR. DRE
3	5	5	8	**WHO'S THE MAN?** (C) (M) (T) (X) UPTOWN 54543/MCA	◆ HEAVY D. & THE BOYZ
4	8	13	4	**HIP HOP HOORAY** (M) (T) (X) TOMMY BOY 554*	◆ NAUGHTY BY NATURE
5	3	1	12	**REBIRTH OF SLICK (COOL LIKE DAT)** (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ DIGABLE PLANETS
6	2	2	12	**EVERYTHING'S GONNA BE ALRIGHT** (C) (M) (T) (X) UPTOWN 54523/MCA	◆ FATHER M.C.
7	9	10	5	**THROW YOUR GUNZ** (M) (T) JM1/RAL 74766*/COLUMBIA	◆ ONYX
8	4	4	8	**MR. WENDAL** (C) (D) (T) CHRYSALIS 24810/ERG	◆ ARRESTED DEVELOPMENT
9	11	12	7	**FREEDOM GOT AN A.K.** (M) (T) EASTWEST 96090*/AG	◆ DA LENCH MOB
10	7	6	9	**TAP THE BOTTLE** (C) (M) (T) SOUL 54535/MCA	◆ YOUNG BLACK TEENAGERS
11	14	15	5	**YABADABADOO** (M) (T) SELECT 66349*/ELEKTRA	◆ CNUBB ROCK
12	17	18	3	**MURDER SNE WROTE** (C) (T) MANGO 530 131/ISLAND	◆ CHAKA DEMUS & PLIERS
13	12	11	9	**GANGSTA BITCH** (M) (T) (X) TOMMY BOY 541*	◆ APACNE
14	18	25	3	**TIME 4 SUM AKSION** (M) (T) RAL/CHAOS 74794*/COLUMBIA	◆ REDMAN
15	15	19	5	**CNECK IT OUT** (C) (T) ELEKTRA 64671	◆ GRANO PUBA
16	13	9	16	**I GOT A MAN** (C) (T) ISLAND 864 305/PLG	◆ POSITIVE K
17	20	23	4	**GET TNE POINT** (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	◆ C.E.B.
18	23	24	3	**IT'S A SHAME** (M) (T) RUFFHOUSE 74836*/COLUMBIA	◆ KRIS KROSS
19	25	—	2	**V.S.O.P** (M) RUTHLESS 40601*/REPRISE	◆ ABOVE TNE LAW
20	21	20	7	**DITTY** (C) (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
21	10	8	9	**HALF TIME** (M) (T) RUFFHOUSE 74777*/COLUMBIA	◆ NASTY NAS
22	16	14	6	**A.O.A.M.** (C) (T) POLYDOR 861 088/PLG	◆ XCLAN
23	24	27	4	**RAKIN' IN THE DOUGN** (C) (T) POLYDOR 861 011*/PLG	◆ ZHIGGE
24	28	—	2	**FLIP DA SCRIPT** (C) (M) (T) (X) ROWDY 5002/ARISTA	◆ DA KING & I
25	NEW ▶		1	**TYPEWRITER** (C) (T) (X) MESA 74433/MESA/BLUEMOON	◆ LOUIE RANKIN
26	NEW ▶		1	**BREAKER 1/9** (C) (T) RELATIVITY 1139	◆ COMMON SENSE
27	27	—	2	**FUNKY LEMONADE** (C) (T) VIOLATOR 1137/RELATIVITY	◆ CHI-ALI
28	19	17	17	**PUNKS JUMP UP TO GET BEAT OOWN** (C) (T) ELEKTRA 64687	◆ BRAND NUBIAN
29	NEW ▶		1	**GETTIN IT ON** (C) (T) ATLANTIC 87399	◆ SHAWNIE RANKS
30	NEW ▶		1	**FUNKY CNILD** (M) (T) PENDULUM 66330*/ELEKTRA	◆ LORDS OF THE UNDERGROUND

◯ Records with the greatest sales gains this week ◆ Videoclip availability ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi single, cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

BASEHEAD ASKS: DO YOU WANNA (MOAN)?

(Continued from page 22)

lets and nonmusical scene-setting into the band's laidback songs.

Speaking of the new album and its relationship to its predecessor, Ivey says, "In some ways it's similar, in some ways it's different. Conceptually it's similar, [as well as] some of the characters. But I tried to explore a different side of myself."

BASEHEAD'S EDGE

Indeed, unlike "Play With Toys," which alternated hazily sung numbers about broken romance and odes to beer-drinking, "Not In Kansas Anymore" boasts a harder edge. Tracks include the two-part "Brown Kisses," which describes racial conflict and police harassment, and "Shouldna Dunnit," a tough number about black-on-black crime and white justice.

Basehead: Brian Hendrix, Michael Ivey, Clarence "Cope" Greenwood, Keith Lofton, and Bill Conway.

"It's not like I didn't have these thoughts [before]," Ivey says. "It just didn't fit into the concept last time . . . More people commented on the beer songs. But there were political songs there, too."

Ivey himself wryly comments on all the attention accorded "the beer songs" with some amusing self-referential dialog in "Brown Kisses Pt. 2."

While Ivey remains the songwriter and producer for Basehead (he performed most of "Play With Toys" himself), the group is most emphatically a real band: Drummer Brian Hendrix, guitarist Keith Lofton, and bassist Bill Conway round out the unit.

"It's live instrumentation, but it's manipulated in the studio to a certain extent," Ivey says, indicating the difference between Basehead and traditional hip-hop acts. "It doesn't have the expected samples and sounds."

While Basehead does cleave to hip-hop convention with its use of DJ Clarence "Citizen Cope" Greenwood, Ivey adds, "He doesn't play music. He makes sounds—[he's] an instrument in his own self. He might scratch certain words for a special effect."

Last week, Basehead left for Europe on a promotional tour of acoustic gigs. No tour has been set to support "Not In Kansas Anymore," but Ivey says he'd like to be involved in a package tour of hip-hop acts, not unlike last year's stint with Arrested Development and Me Phi Me.

"We're trying to find a cool one to get on," Ivey says of future tour possibilities.

Royal Treatment. RCA vocalist Freddie Jackson is welcomed by Ivana Trump to her home at Trump Tower in Manhattan. Trump and Jean Kennedy were the co-hosts of an event on behalf of Very Special Arts, an international organization that sponsors programs in the arts for mentally and physically handicapped children.

ANGELA BOFILL RETURNS TO FORM

(Continued from page 22)

fort going on. I feel like I'm not going to get lost . . . and I like being the queen at the label!"

Johnson admits that signing Bofill represents a departure for the label, best-known for its success with rap and hip-hop-oriented acts. "The album is the first venture in this musical arena since we became self-sufficient as a record company," he says, referring to Jive's status as an independent entity distributed by BMG. "Sure, there were some people who were surprised to see Angela on our label, but music is music. As a record company, we have to be able to diversify, and Angela fits right in with our plan to do just that."

Bofill, who enjoys strong popularity in a number of international markets, including Japan and the Philippines, plans a European trek in the near future. She currently is completing a series of club dates, including the Blue Note in New York and Blues Alley in Washington, D.C. Johnson adds that Bofill will actively participate in album promotion in each market she plays.

GETO BOYS

TILL Death DO US PART

INTRODUCING NEW MEMBER BIG MIKE

DROPPING MARCH 9

FEATURING HIT SINGLE

CROOKED OFFICER

THE LONG AWAITED FOLLOW-UP TO THE PLATINUM LP:
"WE CAN'T BE STOPPED"

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Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING MARCH 6, 1993

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	10	**DR. DRE** DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98) 5 weeks at No. 1	THE CHRONIC	1
6	6	6	14	**SILK** KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	2
6	6	6	14	**SOUNDTRACK** ▲6 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
(4)	NEW▶		6	**2PAC** INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	1
6	6	—	6	**DIGABLE PLANETS** PENDULUM 61414/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	1
6	6	6	14	**KENNY G** ▲2 ARISTA 18646* (10.98/15.98)	BREATHLESS	2
6	6	6	6	**SHAI** ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	1
6	6	6	15	**SADE** ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	1
6	6	6	30	**MARY J. BLIGE** ▲2 UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
(10)	16	12	47	**ARRESTED DEVELOPMENT** ▲2 CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
11	14	15	17	**SWV** RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	11
12	12	22	63	**MICHAEL JACKSON** ▲4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
13	11	10	26	**BOBBY BROWN** ▲2 MCA 10417 (10.98/15.98)	BOBBY	1
14	9	4	3	**BRAND NUBIAN** ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	4
15	13	11	15	**ICE CUBE** ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
16	17	14	8	**CHRISTOPHER WILLIAMS** UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
17	15	—	2	**APACHE** TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	15
(16)	NEW▶		1	**REGINA BELLE** COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	18
19	18	—	2	**ALEXANDER O'NEAL** TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
(20)	25	24	5	**SNOW** EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	20
21	19	13	8	**HEAVY D. & THE BOYZ** UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
22	10	6	3	**ABOVE THE LAW** RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
23	20	16	34	**SOUNDTRACK** ▲2 LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
(24)	NEW▶		1	**KAM** STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	24
25	21	17	13	**WRECKX-N-EFFECT** ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	8
26	24	21	20	**CHANTE MOORE** SILAS 10605/MCA (9.98/15.98)	PRECIOUS	21
27	22	19	51	**TLC** ▲2 LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	3
28	23	20	14	**JADE** GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
(29)	29	28	48	**EN VOGUE** ▲2 EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
30	28	25	16	**PORTRAIT** CAPITOL 93498* (9.98/13.98)	PORTRAIT	16
31	27	23	10	**EAZY E** ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
32	32	29	92	**BOYZ II MEN** ▲4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
33	31	31	4	**PAPERBOY** NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	31
34	26	18	4	**KING TEE** CAPITOL 99354* (9.98/13.98)	THA TRIFLIN' ALBUM	17
35	33	27	19	**PRINCE AND THE NEW POWER GENERATION** ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	[symbol]	8
36	30	28	6	**DUICE** TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
37	37	35	33	**MEN AT LARGE** EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
38	38	32	20	**REDMAN** RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
39	34	34	56	**R. KELLY & PUBLIC ANNOUNCEMENT** ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
40	38	30	21	**SHABBA RANKS** ● EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
41	35	33	19	**LO-KEY?** PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
(42)	NEW▶		1	**KIRK WHALUM** COLUMBIA 46931* (10.98 EQ/15.98)	CACHE	42
43	39	37	26	**AFTER 7** VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
44	43	50	30	**HOUSE OF PAIN** ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
45	41	38	47	**KRIS KROSS** ▲4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
46	40	36	15	**GETO BOYS** RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UNCUT DOPE	31
47	45	43	20	**GEORGE DUKE** WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
48	42	39	15	**UNDERGROUND KINGZ** BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
49	44	40	14	**KOOL G RAP & D.J. POLO** COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18
(50)	48	48	26	**FATHER M.C.** UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
51	50	51	15	**N2DEEP** PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
(52)	61	63	32	**MARIAH CAREY** ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
51	50	61	74	**CYPRESS HILL** ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	1
54	14	14	15	**PATTI LABELLE** MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
59	50	53	15	**POSITIVE K** ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	50
50	49	51	31	**LORENZO** ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	16
57	50	54	54	**SPICE 1** TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	34
50	63	45	59	**JODECI** ▲2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
59	46	46	22	**DA LENCH MOB** STREET KNOWLEDGE/EASTWEST 92206*/AG (9.98/13.98)	GUERILLAS IN THA MIST	1
48	57	54	28	**HI-FIVE** JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
61	58	58	15	**RACHELLE FERRELL** MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
59	54	14	13	**STEPHANIE MILLS** MCA 10690 (10.98/15.98)	SOMETHING REAL	22
63	52	42	18	**GRAND PUBA** ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
(64)	89	87	3	**MICHAEL COOPER** REPRISE 26666*/WARNER BROS. (9.98/15.98)	GET CLOSER	64
65	85	85	15	**BASS OUTLAWS** NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
66	51	—	2	**ANGELA BOFILL** JIVE 41510* (9.98/13.98)	I WANNA LOVE SOMEBODY	51
67	48	49	21	**COMPTON'S MOST WANTED** ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20
(66)	70	68	8	**JACCI MCGHEE** MCA 10291* (9.98/15.98)	JACCI MCGHEE	68
(69)	NEW▶		1	**NAUGHTY BY NATURE** TOMMY BOY 1069* (9.98/14.98)	19 NAUGHTY III	69
70	71	78	78	**VANESSA WILLIAMS** ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
(71)	NEW▶		1	**B-LEGIT THE SAVAGE** SIC WID IT 712* (9.98/15.98)	TRYIN' TO GET A BUCK	71
(72)	80	79	33	**BRIAN MCKNIGHT** MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
73	64	60	23	**MIKI HOWARD** GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7
74	74	66	32	**TOO SHORT** ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
75	66	61	22	**AL B. SURE!** WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2
79	69	70	66	**TEVIN CAMPBELL** ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
77	62	56	3	**YOUNG BLACK TEENAGERS** SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	56
78	63	57	15	**D.J. JIMI** AVENUE 9105* (9.98/14.98)	IT'S JIMI	57
79	87	62	13	**PARIS** SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY	23
80	81	82	33	**NAJEE** EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
81	73	55	22	**CHUCKII BOOKER** ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WILD	13
(82)	NEW▶		1	**COMMON SENSE** RELATIVITY 1084 (9.98/14.98)	CAN I BORROW A DOLLAR	82
83	75	64	24	**MAD COBRA** COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	17
84	79	71	21	**BUSHWICK BILL** RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	15
(65)	91	75	18	**DIAMOND AND THE PSYCHOTIC NEUROTICS** CHEMISTRY 514131*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47
(66)	RE-ENTRY		35	**PETE ROCK & C.L. SMOOTH** ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
87	79	79	7	**BIG BUB** EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
88	78	77	28	**FREDDIE JACKSON** CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
65	72	89	81	**NATALIE COLE** ▲5 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
90	83	84	61	**GERALD LEVERT** ● EASTWEST 91777*/AG (10.98/15.98)	PRIVATE LINE	1
91	90	86	53	**SIR MIX-A-LOT** ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	19
92	66	61	20	**TREY LORENZ** EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	32
(93)	NEW▶		1	**INCOGNITO** TALKIN LOUD 614 198*/VERVE FORECAST (9.98/13.98)	TRIBES, VIBES & SCRIBES	93
(94)	RE-ENTRY		2	**WALTER BEASLEY** MERCURY 512992* (9.98 EQ/13.98)	INTIMACY	94
95	95	88	46	**DAS EFX** ▲ EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
96	88	91	42	**ICE CUBE** ▲ PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1
97	77	67	65	**KEITH SWEAT** ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
98	100	83	20	**RUDE BOYS** ATLANTIC 82401*/AG (9.98/15.98)	RUDE HOUSE	33
99	87	80	7	**E-40** SIC WID IT 711* (9.98/13.98)	FEDERAL	80
100	92	73	30	**EPMD** ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications.

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Madonna, MJ Club-Conscious; Chicago Vibe-rates

Dance TRAX

by Larry Flick

THE TRAFFIC OF ARTISTS darting in and out of clubland is often pretty hectic—and a little confusing. While young turks such as **Donell Rush** and **Lidell Townsell** are sidestepping their house music roots with paint-by-numbers new-jack and hip-hop jams that pander to radio's momentary whims, pop icons such as **Madonna** and **Michael Jackson** are embracing club culture, and are regularly seasoning their music with dance elements. In fact, both La M and MJ hit hard this week with singles that convincingly mine cutting-edge grooves.

Though top 40 programmers are still nibbling on the sullen "Bad Girl" (**Maverick/WB**), Madonna is about to serve her diehard fans a pouty cover of **Peggy Lee's** "Fever." The tune is actually the B side of "Bad Girl," and likely will be worked to clubs only. **Shep Pettibone** has effectively retooled his original album production with disco percussion and synth effects that will click mostly with above-ground spinners.

However, this single's real juice is in remixes by Miami's too-hip-for-mere-words **Murk Productions** posse. It has assembled a dark and moist array of house grooves that match the vocal's sexual intensity. The "Deep South" version is a sensual, loopy trip, while "Back To The Dub I" is rife with hypnotic trance nuances. By the by, the latter mix has vocal snippets from "Goodbye To Innocence," the unused "Erotica" tune from which the idea to cover "Fever" sprung.

In other Madonna news, we hear she has raised the ire of Lebanese pop diva **Fairuz**, who claims her voice was sampled onto the tune "Erotica" without permission. She claims the words "he crucified me today," which are sung in Arabic, are taken from a religious song that is traditionally heard during Easter services. Though Fairuz has been threatening a lawsuit, none has been filed yet. Madonna could not be reached for comment on the matter.

Moving on to MJ, after word that the rock-edged "Give In To Me" would be the next single from his recently resuscitated "Dangerous" opus, **Epic** has shifted gears in the 11th hour and is releasing "Who Is It" instead. This is a wise move, since the latter cut is far more accessible to numerous formats.

"Who Is It" actually had a nice run overseas last year, though the label withheld several of the better remixes for U.S. consumption. The always-fab **Brothers In Rhythm** have transformed the downbeat original version into a white-knuckled house jam, laying a rapid, driving beat that is a fine complement to Jackson's urgent vocal. **Moby** works the other side of the fence by giving the cut an ominous vibe with more underground potential. His aggressive "Tribal" mix will wreck your nerve in the best possible way.

Added consumer incentive for "Who Is It" is provided by Moby's highly coveted revamping of the classic "Beat It," which will appear on the commercial 12-inch and the CD-5 formats. Meanwhile, the reconstruction of "Wanna Be Startin' Something," by Brothers In Rhythm, will be on maxi-cassette and 7-inch versions. None of these remixes will be available on promo pressings.

VIBEOLOGY: Look for a chain-reaction of change and competition within the ever-tumultuous Chicago club scene once word gets out that **Mirage Entertainment** head/recording artist **Georgie Porgie** has left the company to form **Vibe Music** with ex-**I.D. Productions** star **Maurice Joshua**.

Vibe will be an indie label with management and production arms. Early signees include **Reese Project** belter **Terence FM**, **UBQ Featuring Terry Hunter & Aaron Smith**, and **Joey Donatello**. Now that Georgie has also parted ways with **Warner Bros.** after one single, he will christen Vibe later this month with the slammin' "Strawberry." Joshua will also offer his first single in nearly a year on the label in April.

All of this leaves the future of Mirage and the **4 On The Floor** production team (of which Georgie was a principle figure) hanging in the balance. Pass the scorecard.

THE SINGLE LIFE: **Esquire Records** continues its evolution into one of the clubland's prime contenders with "Love Will Make It Right," by the **Brotherhood**. This uplifting peak-hour gem illustrates producer **Richie Jones'** considerable growth behind the board, while newcomer **Walter** is an assertive, throaty vocal presence. An unassuming treat that will take many by surprise.

In the past two years, **I.R.S.** subsidiary **Tribal America** has become one of those rare labels that almost never fails to hit the mark. This time, **Stories In Dubh** (aka unknown dudes **Aron Friedman** and **Ian Dutt**) join forces with **Jackie Bennett** for "Chapter 3," a tasty deep-houser that is enriched with lush R&B shading and a diva vocal. Poised to become an across-the-board anthem.

Gee Street's increasingly cool **Gee Zone** dance-intensive arm should earn high marks from trance and hi-NRG pundits with "Bosh!" by **Doi-Oing**. The electro-savvy cut is anchored by percolating keyboard effects and haunting chants by **Valerie Harrison**. The primary mix takes the track through a series of moods that are, by turns, forceful and ambient. A complex outing that will rope you in after a few spins.

TID-BEATS: No other living being should have to endure this. There are no less than *nine* dance music covers of the **Whitney Houston** megahit "I Will Always Love You." In an act of extreme sacrifice, we have experienced about a half-dozen of 'em—and, boy, are they *tragic*! So far, only **Sarah Washington's** hi-NRG rendering on **Almighty Records** is worth a spin. Aspirin, anyone? . . . Ex-RCA dance promoter **Gary Richards** has resurfaced in a similar post at **Def American** in Los Angeles. Also known in the rave community as **Destructo**, Richards' first big project for the label is **Digital Orgasm's** debut, "It," and the single "Guilty Of Love" . . . **Ramon Wells** has rebounded from the dear-departed **Cardiac Records** as the director of special projects at **MCT Management** in New York. He has also just launched the indie **Bold! Records**. Look for the cut "I Want It, I Need It (Real Love)" by **Saundra Williams**, with remixes by **Marc "MK" Kinchen**, later this month.

Assistance in preparing this column was provided by Muhammad Hijazi.

Billboard HOT Dance Breakouts

FOR WEEK ENDING MARCH 6, 1993

CLUB PLAY

1. I FEEL YOU DEPECHE MODE SIRE
2. FAITH (IN THE POWER OF LOVE) ROZALLA EPIC
3. CAN'T GET ANY NAROER JAMES BROWN SCOTTI BROS.
4. GO ON MOVE REEL 2 REAL FEATURING MAD STUNTMAN STRICTLY RHYTHM
5. I WORK NARO TD LOVE YOU KAREN ANDERSON NOTT-US

MAXI-SINGLES SALES

1. HAT 2 DA BACK TLC LAFACE
2. BORN 2 B.R.E.E.D. MONIE LOVE WARNER BROS.
3. SHOW ME LOVE ROBIN S. BIG BEAT
4. IT'S MY LIFE DR ALBAN ARISTA
5. PNANTOM OF TNE OPERA HARAJUKU ZYX

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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FOR WEEK ENDING MARCH 6, 1993

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	3	6	7	I'M EVERY WOMAN ARISTA 1-2520 (1 week at No. 1)	◆ WHITNEY HOUSTON
2	2	3	13	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL
3	4	8	6	LOVE U MORE COLUMBIA 74807	◆ SUNSCREEM
4	1	4	8	MR. WENDAL CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
5	5	7	8	THING GOIN' ON SIRE 40639/WARNER BROS	BETTY BOO
6	7	10	6	GET AWAY MCA 54512	◆ BOBBY BROWN
7	8	14	6	FEEL LIKE SINGIN' NERVOUS 864 905/MERCURY	SANDY B.
8	12	17	6	IF YOU WANT MY LOVE (HERE IT IS) EPIC 74835	THE COVER GIRLS
9	8	12	8	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.D.
10	11	15	7	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
11	14	22	4	GIVE IT TO YOU RCA 62434	◆ MARTHA WASH
12	16	26	4	IT'S MY LIFE ARISTA 1-2492	◆ DR. ALBAN
13	18	29	5	UNIQUE TRIBAL AMERICA 13879/I.R.S.	DANUBE DANCE
14	6	5	8	SUNSHINE AND LOVE ELEKTRA 66345	HAPPY MONDAYS
15	10	1	12	ALWAYS VIRGIN 12625	MK FEATURING ALANA
16	13	2	12	I GOT MY EDUCATION A&M 8077	◆ UNCANNY ALLIANCE
17	15	9	13	GONNA GET BACK TO YOU ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
18	21	27	5	PHOTOGRAPH OF MARY EPIC 74782	◆ TREY LORENZ
19	20	25	6	NUSH X TREME 008	NUSH
20	33	44	3	GUILTY OF LOVE DEF AMERICAN 40725/WARNER BROS	D.O.
21	24	28	5	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
22	26	34	4	WE CAN MAKE IT STRICTLY RHYTHM 12100	SOLE FUSION
23	34	40	3	HIP HOP HOORAY TOMMY BOY 554	◆ NAUGHTY BY NATURE
24	35	42	3	FOREVERGREEN EPIC 74433	FINITRIBE
25	18	11	9	BRUTAL-8-E VIRGIN 12642	◆ ALTERN 8
26	23	19	8	LET ME BE YOUR UNDERWEAR FFRR 350 016/LONDON	◆ CLUB 69
27	29	33	5	TAP THE BOTTLE SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
28	38	—	2	BORN 2 B.R.E.E.D. WARNER BROS. 40641	MONIE LOVE
29	22	21	6	I STILL WANT YA GUERILLA 13878/I.R.S.	OUTER MIND
30	25	18	8	HOW DOES IT FEEL? FFRR 350 013/LONDON	◆ ELECTROSET
				★★★ POWER PICK ★★★	
31	42	—	2	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
32	37	43	3	INFORMER EASTWEST 96112/ATLANTIC	◆ SNOW
33	32	32	5	MINDSTREAM MUTE 66343/ELEKTRA	◆ MEAT BEAT MANIFESTO
34	36	38	4	UNDERSTAND THIS GROOVE CHINA 2028	FRANKIE
35	28	20	8	THE MUSIC IS MOVIN' RADICAL 12358	FARGETTA
				★★★ HOT SHOT DEBUT ★★★	
36	NEW ▶		1	LITTLE BIRD ARISTA 1-2522	◆ ANNIE LENNOX
37	31	23	12	NEXT IS THE E INSTINCT 247	MOBY
38	30	24	11	LIVING IN ECSTASY QUALITY 19133	BKS
39	44	—	2	NUTHIN' BUT A "G" THANG DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
40	39	45	3	COME RAIN COME SHINE GREAT JONES 530 621/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
41	NEW ▶		1	ENJOY LIFE EIGHT BALL 9207	◆ WAVE
42	17	16	14	DON'T YOU WANT ME PYROTECH 10081/ATLANTIC	FELIX FEATURING JOMANDA
43	45	—	2	SPEED STRICTLY HYPE 106	ALPHA TEAM
44	41	30	7	DJAPANA HOLLYWOOD 66358/ELEKTRA	YOTHU YINDI
45	NEW ▶		1	OUT OF SPACE ELEKTRA 66347	◆ THE PRODIGY
46	NEW ▶		1	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	ROBIN S.
47	NEW ▶		1	I WANNA BE SOMEONE ATLANTIC 85791	CLUB Z
48	NEW ▶		1	BOSS DRUM EPIC 74898	◆ THE SHAMEN
49	43	39	8	LONELY FADER 920 501/MERCURY	JAZZY
50	27	13	12	DEEPER AND DEEPER MAVERICK/SIRE 40722/WARNER BROS	◆ MADONNA

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	2	8	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
2	3	7	4	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	◆ NAUGHTY BY NATURE
3	1	1	13	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
4	4	6	6	GET AWAY (M) (T) (X) MCA 54512	◆ BOBBY BROWN
5	5	5	8	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW
6	7	8	8	IF YOU WANT MY LOVE (HERE IT IS) (M) (T) EPIC 74835	THE COVER GIRLS
7	8	11	7	PHOTOGRAPH OF MARY (M) (T) EPIC 74782	◆ TREY LORENZ
8	10	12	13	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN
9	11	25	3	GIVE IT TO YOU (T) (X) RCA 62434	◆ MARTHA WASH
10	6	4	11	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	◆ APACHE
11	13	15	7	BINGO (M) (T) SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
12	16	24	4	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
				★★★ HOT SHOT DEBUT ★★★	
13	NEW ▶		1	I'M EVERY WOMAN (M) (T) (X) ARISTA 1-2520	◆ WHITNEY HOUSTON
14	15	18	6	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
15	12	14	7	WHO'S THE MAN? (M) (T) (X) UPTOWN 54545/MCA	◆ HEAVY D. & THE BOYZ
16	8	3	13	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543	◆ HOUSE OF PAIN
17	19	20	7	SPEED (M) (T) (X) STRICTLY HYPE 106	ALPHA TEAM
18	22	30	4	MUSCLE GRIP (T) EPIC 74806	◆ SHABBA RANKS
19	25	43	3	THING GOIN' ON (T) (X) SIRE 40639/WARNER BROS.	BETTY BOO
20	24	27	5	LOVE U MORE (T) (X) COLUMBIA 74807	◆ SUNSCREEM
21	20	22	8	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	◆ JADE
				★★★ POWER PICK ★★★	
22	29	46	3	KNOCK-N-BOOTS (M) (T) (X) MCA 54583	◆ WRECKX-N-EFFECT
23	23	26	7	DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
24	26	35	4	FEEL LIKE SINGIN' (T) NERVOUS 864 905/MERCURY	SANDY B.
25	18	13	17	UNDERSTAND THIS GROOVE (T) (X) RCA 62371	SOUND FACTORY
26	30	38	4	I GOT A MAN (T) ISLAND 864 305/PLG	◆ POSITIVE K
27	14	10	14	IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 1-2485	◆ THE S.O.U.L. S.Y.S.T.E.M.
28	17	9	9	DEEPER AND DEEPER (M) (T) (X) MAVERICK/SIRE 40722/WARNER BROS	◆ MADONNA
29	34	34	7	WHO GOT THE PROPS (T) NERVOUS 20026	◆ BLACK MOON
30	45	—	2	EVERYBODY GET ON UP (T) (X) PAISLEY PARK 40693/WARNER BROS	◆ CARMEN ELECTRA
31	21	17	11	GET UP (MOVE BOY MOVE) (M) (T) INTERSCOPE 96096/AG	AB LOGIC
32	32	23	9	I GOT MY EDUCATION (T) (X) A&M 8077	◆ UNCANNY ALLIANCE
33	NEW ▶		1	THROW YA GUNZ (M) (T) RAL/CHAOS 76766/COLUMBIA	◆ ONYX
34	42	—	2	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794/COLUMBIA	◆ REDMAN
35	27	19	14	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/MCA	◆ FATHER M.C.
36	49	48	3	CONNECTED (T) GEE STREET/ISLAND 864 393/PLG	◆ STERED MC'S
37	43	42	7	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
38	33	28	12	REMINISCE (M) (T) (X) UPTOWN 54525/MCA	◆ MARY J. BLIGE
39	38	41	5	GIVE 'EM WHAT YOU GOT (T) SAVAGE 50023	◆ YB
40	38	33	8	MR. WENDAL (T) CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
41	36	37	5	NOT GONNA BE ABLE TO DO IT (M) (T) BIG BEAT 10076/AG	◆ DOUBLE XX POSSE
42	28	16	14	DON'T YOU WANT ME (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA
43	NEW ▶		1	LITTLE BIRD (M) (T) (X) ARISTA 1-2522	◆ ANNIE LENNOX
44	37	29	12	GONNA GET BACK TO YOU (T) ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
45	35	21	8	TEMPLE OF DREAMS (T) (X) DEF AMERICAN 40655/WARNER BROS.	MESSIAH
46	NEW ▶		1	LOSIN' MYSELF (T) ATLANTIC 85785/AG	◆ DEBBIE GIBSON
47	40	47	16	HERE WE GO AGAIN! (T) CAPITOL 15887	◆ PORTRAIT
48	41	48	6	MURDER SHE WROTE (T) MANGO 530 131	◆ CHAKA DEMUS & PLIERS
49	47	—	2	WHAT CAN I DO FOR YOU (T) E-LEGAL 846212	TAANA GARDNER
50	31	31	6	LET ME BE YOUR UNDERWEAR (T) FFRR 350 016/LONDON	◆ CLUB 69

◯ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications

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Gold Change. Ralph Emery, host of The Nashville Network's "Nashville Now" program, presents Travis Tritt with a gold award for his "It's All About To Change" home video during a recent episode of the show. The award represents sales in excess of 50,000 units.

Black And Judd To Co-Headline

Tucson Is First Stop On 90-Day Tour

■ BY EDWARD MORRIS

NASHVILLE—Clint Black and Wynonna Judd will co-headline a "Black & Wy" tour that will take them through 90 to 95 cities through November. The first date is April 16 in Tucson, Ariz., and the two are set to play Radio City Music Hall in New York May 18 and 19.

Throughout the tour, Black will continue to appear under the sponsorship of his long-time corporate patron, Miller Lite.

Parties involved in staging and promoting the tour are RCA Records, Stan Moress, and Creative Artists Agency—Black's label, manager, and booking agency— and MCA Records, Ken Stilts, and Pro Tours, Judd's label, manager, and booker.

Pro Tours will coordinate the marketing and is the official management consultant for the tour.

Representatives from each label will plan and implement retail and radio promotions to support the tour dates.

Each artist will do a 75-minute set, with a 30-minute stage change between. Plans also call for securing a solo acoustic act to open the show. Black will close each concert.

'SMOOTH TRANSITION'

"[Black's] agreement with Miller is in force really through this year," Moress says. "That's not going to change. We'll work it out so that there is a very smooth transition into this tour." He adds that Black will abandon the dramatic staging he used last year in favor of "a brand-new stage that will accommodate both Clint and Wynonna, with different production values. Each one will bring their own personality to it."

"Pro Tours will promote some of the dates," says company spokesman Doug Aitken, "but other promoters Clint and Wynnona have been used to working with through the years will also be promoting shows. It just depends on the date and the area."

Aitken says ticket prices haven't been nailed down yet, but he estimates they will fall within the $20 to $25 range.

Proposals for additional corporate sponsorships will be considered, Aitken says.

The tour logo will read "Clint Black And Wynonna/Black & Wy/The 1993 Tour." Aitken says the planners have discussed creating and selling logo-imprinted T-shirts, caps, and other merchandise. "Of course," he adds, "the management companies need to get together and agree on that. And, to my knowledge, there's been no official agreement yet."

Among the planned radio promotions are "Wheel Of Fortune" and "Concert Patch" prize giveaway. For the former, a participating radio station would set up a live remote broadcast and invite listeners to stop by to spin a wheel of fortune. Prizes would include concert tickets and tour and station merchandise. For the latter promotion, stations would give away "Black & Wy" patches prior to the concert. During the concert, spotters would randomly select people wearing the patches and give them prizes.

So far, 45 dates have been confirmed.

CRS' 'New Faces' Are Often Old News

Music Videos Beat Showcase To The Punch

Nashville Scene

by Edward Morris

THOSE FAMILIAR NEW FACES: Technology can be a tough horse to ride—especially if the rider is an institution rooted in older times. That's the case with the Country Radio Seminar's "New Faces Show." Until the advent of music videos and the spread of cable networks to broadcast them widely, the budding country acts one saw at CRS were indeed new to most people, even to those in the music industry. These acts were too new to have toured widely, and although their voices were fairly familiar on the radio, they had had virtually no television exposure.

But these dynamics began to change in the early '80s. The **Judds** charted in December 1983, and exploded into media prominence so quickly that by the time the next "New Faces" show came around, they were already stars. Although they made other CRS appearances, **Clint Black, Garth Brooks,** and **Alan Jackson** all bypassed the 1990 "New Faces," each secure in the knowledge that he was an established commodity by that time. Last year, **Billy Ray Cyrus** made his chart bow in April and was at the top of the charts six weeks later, propelled there by a dance and a music video that became textbook cases in quick-breaking an act.

To anyone with access to Country Music Television or The Nashville Network, this year's crop of "New Faces" is reassuringly familiar. **Martina McBride,** who did her first CRS performance last year on RCA's showboat showcase, has since had three music videos aired, as have the **Remingtons** and **Ronna Reeves.** The remaining acts—**Boy Howdy, Tracy Byrd, Confederate Railroad, Radney Foster, Dennis Robbins, Michael White,** and **Matthews, Wright & King**—have had two each. In addition, many of these acts have appeared time and again on other CMT and TNN slots.

As homage to radio people, the "New Faces" show is a tradition that still has merit. But to see the real new faces in country music these days, one must monitor the offices of Music Row lawyers.

MAKING THE ROUNDS: **Richard H. Evans** has been named COO and executive VP of Gaylord Entertainment, which owns TNN, the Grand Ole Opry, a majority share of Country Music Television, and other entertainment properties . . . Boy Howdy drummer **Hugh Wright** will rejoin the group to play the upcoming "New Faces" bash. He was critically injured last year in a traffic accident in Texas . . . **John Bumgardner** has been named to oversee Paulette Carlson Entertainment in Nashville . . . **Charlie Daniels,** now on Liberty Records, was set to make his Radio City Music Hall debut Feb. 25, on a bill with **Lynyrd Skynyrd** . . . **Doyle Lawson** was honored for his 30 years in bluegrass music in a plaque presentation Jan. 31 during the Society For The Preservation Of Bluegrass Music Of America convention. The award was presented by **Jim Van Hook,** president of Brentwood Music, the company for which Lawson now records . . . **Kenny White** has replaced **Fred Duggin** as guitarist for the New **Tradition** . . . Dollywood is auditioning acts and artists to perform country, gospel, bluegrass, western swing, and barbershop for the park's "Sunset Musicfest," July 10-Aug. 1. For details, contact Dollywood Entertainment, Pigeon Forge, Tenn.

The newly formed German American Country Music Federation presented its first awards Feb. 17 in Nashville. Recipients were Garth Brooks, male vocalist; **Emmylou Harris,** female vocalist; the **Highwaymen,** vocal group; the **Bellamy Brothers,** duo; Brooks' "Ropin' The Wind," album; and Billy Ray Cyrus, new artist . . . Clint Black and his wife, actress and singer **Lisa Hartman,** will perform in Somalia for the USO through Saturday (6) . . . **Vince Gill** will start a tour of Europe April 20 that will take him to Munich, Stockholm, Oslo, Amsterdam, Dublin, and London.

MARK YOUR CALENDARS: **Kathy Mattea** will perform selections from her current album, "Lonesome Standard Time," at 10 p.m. Eastern time March 16 on "Live From The Roxy." The 90-minute live radio show will originate in Los Angeles and be carried on more than 160 stations . . . **Ricky Skaggs** will host the Gospel Music Assn.'s songwriter's showcase at 9:30 p.m. March 28 at the Stouffer Hotel Ballroom in Nashville.

Suit Seeks To Curb Recording Dispute

■ BY DEBORAH RUSSELL

LOS ANGELES—MCA Records Inc. filed a complaint for declaratory relief against the Curb Music Co. Feb. 19. The suit, filed in L.A. County Superior Court, seeks to settle a dispute regarding rights to master recordings that Curb/MCA artists the Judds had recorded for RCA.

In 1983, MCA entered an independent production and licensing agreement with Curb, states the complaint. In 1988, MCA and Curb amended the agreement to cover the Judds' master recordings, including the act's RCA catalog, the complaint alleges.

It was MCA's understanding, says label attorney Don Engel, that when the rights to the Judds' RCA titles reverted to Curb, the MCA/Curb venture would have the exclusive rights

(Continued on page 36)

Blazy Of Glory. Songwriter Kent Blazy and co-writer/artist Garth Brooks celebrate their No. 1 single "Somewhere Other Than The Night" at a recent reception hosted by BMI. Shown, from left, are Roger Sovine, VP BMI; Sharon Blazy, of Sophie's Choice Music; Blazy; Brooks; Bob Doyle, Brooks' co-manager; and Harry Warner, assistant VP, BMI.

Billboard® HOT COUNTRY™ SINGLES &TRACKS

FOR WEEK ENDING MARCH 6, 1993

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 110 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★ 2 weeks at No. 1	
1	5	5	12	**WHAT PART OF NO** R LANDIS (W PERRY,G SMITH)	LORRIE MORGAN (V) BNA 62414
2	3	7	10	**DRIVE SOUTH** J BOWEN,S BOGGUSS (J HIATT)	◆ SUZY BOGGUSS (V) LIBERTY 56786
3	6	6	10	**ALL THESE YEARS** R SCRUGGS (M MILLER,M MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
4	3	11	11	**ONCE UPON A LIFETIME** J LEO,L M LEE,ALABAMA (G BAKER,F J MYERS)	ALABAMA (V) RCA 62428
5	3	10	11	**JUST ONE NIGHT** S GIBSON,T BROWN (T MCBRIDE)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54494
8	10	3	13	**TRYIN' TO HIDE A FIRE IN THE DARK** J BOWEN,B DEAN (B DEAN,T NICHOLS)	◆ BILLY DEAN (V) SBK 56804/LIBERTY
7	10	10	10	**PASSIONATE KISSES** J JENNINGS,M C CARPENTER (L WILLIAMS)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 74795
8	10	10	10	**HEARTLAND** T BROWN (S DORFF,J BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
8	10	10	10	**I WANT YOU BAD (AND THAT AIN'T GOOD)** G FUNDIS,J HOBBS (J LEARY)	◆ COLLIN RAYE (V) EPIC 74786
10	2	3	16	**QUEEN OF MEMPHIS** B BECKETT (D GIBSON,K LOUVIN)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87404
11	16	21	8	**IT'S A LITTLE TOO LATE** J CRUTCHFIELD (P TERRY,R MURRAH)	◆ TANYA TUCKER (V) LIBERTY 44915
12	6	4	14	**MY STRONGEST WEAKNESS** T BROWN (N THRASHER,M REID)	WYNONNA (C) (V) CURB 54516/MCA
13	18	20	10	**LET THAT PONY RUN** P WORLEY,E SEAY (G HARTFORD)	◆ PAM TILLIS (C) (V) ARISTA 1-2506
14	17	22	8	**WHEN MY SHIP COMES IN** J STROUD,C BLACK (C BLACK,H NICHOLAS)	◆ CLINT BLACK (V) RCA 62429
15	19	27	5	**HARD WORKIN' MAN** D COOK,S HENDRICKS (R DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
16	7	1	14	**CAN I TRUST YOU WITH MY HEART** G BROWN (T TRITT,S HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 18669
17	22	23	10	**OL' COUNTRY** M WRIGHT (M LAMOYN HARPER)	◆ MARK CHESNUTT (V) MCA 54539
18	20	26	5	**LEARNING TO LIVE AGAIN** A REYNOLDS (S DAVIS,D SCHLITZ)	GARTH BROOKS LIBERTY ALBUM CUT
19	23	25	8	**SHE'S NOT CRYIN' ANYMORE** J SCAIFE,J COTTON (B R CYRUS,T SHELTON,B CANNON)	◆ BILLY RAY CYRUS (C) (V) MERCURY 864 778
20	5	2	16	**IN A WEEK OR TWO** M POWELL,T DUBOIS (J HOUSE,G BURR)	◆ DIAMOND RIO (V) ARISTA 1-2457
21	26	28	7	**NOBODY WINS** S FISHELL,R FOSTER (R FOSTER,K RICHEY)	◆ RADNEY FOSTER (V) ARISTA 1-2512
22	15	17	15	**LEAVIN'S BEEN A LONG TIME COMIN'** R BYRNE,K STEGALL,M MORGAN (E C CRAIG,S DALEY)	◆ SHENANDOAH (V) RCA 62397
23	12	8	15	**LET GO OF THE STONE** J STROUD,J ANDERSON (M D BARNES,M T BARNES)	JOHN ANDERSON (V) BNA 62410
				★★★ AIRPOWER ★★★	
24	33	51	3	**THE HEART WON'T LIE** T BROWN,R MCENTIRE (K CARNES,D T WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
25	24	38	7	**MENDING FENCES** J LEO,RESTLESS HEART (A BYRD,J ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
40	75	75	75	**BOOM! IT WAS OVER** S MARCANTONIO,R E ORRALL,J LEO (R E ORRALL,B LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
				★★★ AIRPOWER ★★★	
27	34	37	5	**BORN TO LOVE YOU** D COOK (M COLLIE,D COOK,C RAINS)	◆ MARK COLLIE (V) MCA 54515
				★★★ AIRPOWER ★★★	
28	37	34	5	**TONIGHT I CLIMBED THE WALL** K STEGALL,S HENDRICKS (A JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
38	25	10	13	**HIGH ON A MOUNTAIN TOP** R BENNETT,T BROWN (O B REED,A CAMPBELL)	MARTY STUART (V) MCA 54538
40	24	12	10	**TOO BUSY BEING IN LOVE** D JOHNSON (V SHAW,G BURR)	◆ DOUG STONE (V) EPIC 74761
				★★★ AIRPOWER ★★★	
31	39	42	5	**SHE DON'T KNOW SHE'S BEAUTIFUL** B CANNON,N WILSON (B MCDILL,P HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
32	32	38	7	**STANDING KNEE DEEP IN A RIVER (DYING OF THRIST)** B MAHER (B JONES,B MCDILL,D LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
38	10	10	10	**LOOK HEART, NO HANDS** K LEHNING (T BRUCE,R SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709
34	38	38	6	**MY BLUE ANGEL** E GORDY,JR. (A TIPPIN,K WILLIAMS,P DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
35	10	10	3	**HEARTS ARE GONNA ROLL** A REYNOLDS,J ROONEY (H KETCHUM,R SCAIFE)	HAL KETCHUM CURB ALBUM CUT
38	29	30	11	**ROCK ME (IN THE CRADLE OF LOVE)** R VAN HOY (R VAN HOY,D ALLEN)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
37	36	32	18	**WALKAWAY JOE** G FUNDIS (V MELAMED,G BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
38	35	39	20	**WILD MAN** S BUCKINGHAM (S LONGACRE,R GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
39	43	66	6	**ROMEO** S BUCKINGHAM,D PARTON (D PARTON)	◆ DOLLY PARTON (C) (V) COLUMBIA 74876
40	40	40	6	**I'D RATHER MISS YOU** J STROUD,C DINAPOLI,D GRAU (P HOWELL,D O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
41	10	66	3	**ALIBIS** J STROUD (R BOUDREAUX)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
42	10	35	20	**SHE'S GOT THE RHYTHM (AND I GOT THE BLUES)** K STEGALL (A JACKSON,R TRAVIS)	◆ ALAN JACKSON (V) ARISTA 1-2463
43	35	10	11	**TAKE IT BACK** T BROWN,R MCENTIRE (K JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
44	63	39	13	**BEST MISTAKES I EVER MADE** W WALDMAN (R VINCENT)	◆ RICK VINCENT CURB ALBUM CUT
45	10	10	1	**NOW I PRAY FOR RAIN** J STROUD (L SATTERFIELD,G TERENI)	NEAL MCCOY ATLANTIC ALBUM CUT
46	63	53	3	**LIKE A RIVER TO THE SEA** S HENDRICKS,T DUBOIS (S WARINER)	STEVE WARINER (V) ARISTA 1-2510
47	50	55	4	**HIGH ROLLIN'** D JOHNSON (D GIBSON,B MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
48	49	49	8	**WHY BABY WHY** C HOWARD,K FOLLESE,T MCHUGH (G JONES,D EDWARDS)	◆ PALOMINO ROAD LIBERTY PROMO SINGLE
49	63	—	2	**MADE FOR LOVIN' YOU** D JOHNSON (C PUTMAN)	◆ DOUG STONE (V) EPIC 74885
50	47	41	16	**CADILLAC RANCH** J BOWEN (C WATERS,C JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
51	52	57	6	**TRUE CONFESSIONS** B CANNON,N WILSON (T DAS,M STUART)	◆ JOY WHITE (V) COLUMBIA 74845
52	55	61	4	**WHAT A WOMAN WANTS** R CROWELL,L WHITE (L WHITE,C CANNON)	◆ LARI WHITE (V) RCA 62420
53	53	60	4	**SOMEONE TO GIVE MY LOVE TO** T BROWN (J FOSTER,B RICE)	◆ TRACY BYRD (V) MCA 54497
54	56	58	3	**HONKY TONK WALKIN'** THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 864 808
55	60	72	3	**LOOK AT YOU GIRL** J BOWEN,J CRUTCHFIELD (L ROSS)	◆ CHRIS LEDOUX (V) LIBERTY 44915
56	57	65	3	**HONKY TONKIN' FOOL** R LANDIS (A BARKER)	◆ DOUG SUPERNAW (V) BNA 62432
57	54	52	5	**NOBODY LOVES YOU WHEN YOU'RE FREE** L M LEE,H MAINE,R R YANCEY (J GRIFFIN)	◆ THE REMINGTONS (V) BNA 62431
				★★★ HOT SHOT DEBUT ★★★	
58	NEW ▶		1	**YOU SAY YOU WILL** G FUNDIS (B N CHAPMAN,V THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
59	NEW ▶		1	**TENDER MOMENT** S HENDRICKS,B BECKETT (L R PARNELL,R M BOURKE,C MOORE)	◆ LEE ROY PARNELL (V) ARISTA 1-2523
60	75	—	2	**THE CHANGE** S BOGART (S BOGART,R GILES)	MICHELLE WRIGHT (V) ARISTA 1-2528
61	58	47	17	**BIG HEART** D JOHNSON (D GIBSON,B MILLER,F WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
62	66	10	3	**EVERYTHING COMES DOWN TO MONEY AND LOVE** B BECKETT,J STROUD,H WILLIAMS JR. (D LOGGINS,G SCRIVENOR)	◆ HANK WILLIAMS, JR. (V) CURB/CAPRICORN 18614/WARNER BROS.
63	63	10	20	**SUSPICIOUS MINDS (FROM "HONEYMOON IN VEGAS")** P ANDERSON (M JAMES)	◆ DWIGHT YOAKAM (V) EPIC 74753
64	NEW ▶		6	**ALRIGHT ALREADY** S HENDRICKS,L STEWART (B HILL,J B RUDD)	◆ LARRY STEWART (V) RCA 62474
35	10	10	6	**T-R-O-U-B-L-E** G BROWN (J CHESNUT)	TRAVIS TRITT WARNER BROS. ALBUM CUT
10	10	10	1	**SOMEBODY LIKE THAT** J CRUTCHFIELD (L BRYANT,G THURMAN)	GLEN CAMPBELL LIBERTY ALBUM CUT
67	NEW ▶		1	**LOOK WHO'S NEEDING WHO** R PENNINGTON (C GREGORY,R HARDISON,K GRANTT)	◆ CLINTON GREGORY (V) STEP ONE 457
63	10	10	13	**I WILL STAND BY YOU** H SHEDD,J SCAIFE,J COTTON (CORBIN,HANNER,B CORBIN)	◆ CORBIN/HANNER MERCURY ALBUM CUT
69	NEW ▶		1	**SHOULD'VE BEEN A COWBOY** N LARKIN,H SHEDD (T KEITH)	◆ TOBY KEITH (V) MERCURY 864 342
75	40	63	10	**CHEAP WHISKEY** P WORLEY,E SEAY (E GORDY,JR.,J RUSHING)	◆ MARTINA MCBRIDE (V) RCA 62398
11	69	56	11	**IN THE BLOOD** S HENDRICKS (M SANDERS,B DIPIERO,J JARRARD)	◆ ROB CROSBY (V) ARISTA 1-2481
10	66	56	11	**POOR MAN'S ROSE** B MAHER (S D CAMPBELL,B OWSLEY,J SPENCE)	◆ STACY DEAN CAMPBELL (V) COLUMBIA 74803
10	65	66	11	**STARTIN' OVER BLUES** B MONTGOMERY,J SLATE (L WILLIAMS,S D SHAFER)	◆ JOE DIFFIE (V) EPIC 74796
10	11	66	11	**IF I COULD STOP LOVIN' YOU** J STROUD,L PETERZELL (C WRIGHT,B SPENCER,R E ORRALL)	◆ CURTIS WRIGHT LIBERTY ALBUM CUT
75	75	—	2	**SHE DREAMS** J STROUD (T MENSY,G HARRISON)	TIM MENSY GIANT ALBUM CUT

◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability.

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HOT COUNTRY RECURRENTS

1	1	1	3	**LIFE'S A DANCE** D JOHNSON (A SHAMBLIN,S SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
2	—	—	1	**DON'T LET OUR LOVE START SLIPPIN' AWAY** T BROWN (V GILL,P WASNER)	◆ VINCE GILL MCA
3	—	—	1	**SOMEWHERE OTHER THAN THE NIGHT** A REYNOLDS (K BLAZY,G BROOKS)	GARTH BROOKS LIBERTY
4	2	2	3	**I CROSS MY HEART** T BROWN,G STRAIT (S DORFF,E KAZ)	◆ GEORGE STRAIT MCA
5	5	5	4	**I'M IN A HURRY (AND DON'T KNOW WHY)** J LEO,L M LEE,ALABAMA (R MURRAH,R VANWARMER)	◆ ALABAMA RCA
6	3	3	4	**SURE LOVE** A REYNOLDS,J ROONEY (H KETCHUM,G BURR)	◆ HAL KETCHUM CURB
7	11	10	22	**BOOT SCOOTIN' BOOGIE** S HENDRICKS,D COOK,B TANKERSLEY (R DUNN)	◆ BROOKS & DUNN ARISTA
8	4	4	4	**BURN ONE DOWN** J STROUD,C BLACK (C BLACK,H NICHOLAS,F MILLER)	CLINT BLACK RCA
9	8	7	8	**EVEN THE MAN IN THE MOON IS CRYIN'** D COOK (M COLLIE,D COOK)	◆ MARK COLLIE MCA
10	7	8	10	**NO ONE ELSE ON EARTH** T BROWN (S LORBER,S HARRIS,J COLUCCI)	◆ WYNONNA CURB
11	6	6	4	**TWO SPARROWS IN A HURRICANE** J CRUTCHFIELD (M A SPRINGER)	◆ TANYA TUCKER LIBERTY
12	10	9	5	**LOST AND FOUND** S HENDRICKS,D COOK (D COOK,R BROOKS)	◆ BROOKS & DUNN ARISTA
13	13	11	10	**SEMINOLE WIND** J STROUD,J ANDERSON (J ANDERSON)	◆ JOHN ANDERSON BNA
18	8	21	7	**WATCH ME** R LANDIS (T SHAPIRO,G BURR)	◆ LORRIE MORGAN BNA
21	18	18	8	**SHAKE THE SUGAR TREE** P WORLEY,E SEAY (C HARTFORD)	◆ PAM TILLIS ARISTA
18	15	18	13	**LOVE'S GOT A HOLD ON YOU** S HENDRICKS,S STEGALL (K STEGALL,C CHAMBERLAIN)	ALAN JACKSON ARISTA
18	18	18	10	**IF I DIDN'T HAVE YOU** K LEHNING (S EWING,M D BARNES)	◆ RANDY TRAVIS WARNER BROS.
21	21	18	10	**JUST CALL ME LONESOME** S FISHELL,R FOSTER (R FOSTER,G DUCAS)	◆ RADNEY FOSTER ARISTA
18	18	18	8	**IF THERE HADN'T BEEN YOU** C HOWARD,T SHAPIRO (T SHAPIRO,R HELLARD)	◆ BILLY DEAN SBK
18	20	21	20	**ACHY BREAKY HEART** J SCAIFE,J COTTON (D VON TRESS)	◆ BILLY RAY CYRUS MERCURY
21	21	20	8	**WHEN SHE CRIES** J LEO,RESTLESS HEART (M BEESON,S LEMAIRE)	◆ RESTLESS HEART RCA
18	21	21	8	**LORD HAVE MERCY ON THE WORKING MAN** G BROWN (KOSTAS)	◆ TRAVIS TRITT WARNER BROS.
21	18	18	13	**BUBBA SHOT THE JUKE BOX** M WRIGHT (D LINDE)	MARK CHESNUTT MCA
18	23	23	21	**I FEEL LUCKY** J JENNINGS,M C CARPENTER (M C CARPENTER,D SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
25	—	—	21	**NEON MOON** S HENDRICKS,D COOK (R DUNN)	BROOKS & DUNN ARISTA

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

Look Who's Listening to another Hit Single by

BELLAMY BROTHERS

WNOE New Orleans
WCMS Norfolk
WOWW Pensacola
WWYZ Hartford
WRKZ Hershey
WFRG Utica
WGTY York

HARD WAY TO MAKE AN EASY LIVIN'

KHEY El Paso
KMLE Phoenix
KFDI Wichita
KVOO Tulsa
KIQK Rapid City
KXXY Oklahoma City

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Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING MARCH 6, 1993

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	40	**BILLY RAY CYRUS** ▲[3] MERCURY 510635* (10.98 EQ/15.98) 24 weeks at No. 1	SOME GAVE ALL	1
2	2	2	10	**REBA MCENTIRE** ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	2
3	3	3	22	**GARTH BROOKS** ▲[5] LIBERTY 98743* (10.98/15.98)	THE CHASE	3
4	4	4	80	**BROOKS & DUNN** ▲[2] ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
5	6	6	83	**GEORGE STRAIT** ▲[2] MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
6	5	5	47	**WYNONNA** ▲[2] CURB 10529*/MCA (10.98/15.98)	WYNONNA	2
7	9	11	34	**MARY-CHAPIN CARPENTER** ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
8	8	7	128	**GARTH BROOKS** ▲[8] LIBERTY 93866* (9.98/13.98)	NO FENCES	1
9	7	8	25	**VINCE GILL** ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
10	11	8	76	**GARTH BROOKS** ▲[9] LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
11	10	10	54	**JOHN ANDERSON** ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
12	12	12	20	**ALAN JACKSON** ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
13	13	15	28	**ALABAMA** ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
14	15	14	20	**TANYA TUCKER** ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
15	14	21	4	**BILLY DEAN** SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
16	18	17	199	**GARTH BROOKS** ▲[4] LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
17	16	13	21	**ALVIN & THE CHIPMUNKS** ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	8
18	17	19	20	**LORRIE MORGAN** BNA 66047* (9.98/13.98)	WATCH ME	17
19	19	18	27	**TRAVIS TRITT** ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
20	20	20	23	**RANDY TRAVIS** ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
21	22	25	43	**CONFEDERATE RAILROAD** ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	21
22	21	16	25	**TRISHA YEARWOOD** ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
23	27	32	83	**ALAN JACKSON** ▲[2] ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
24	32	33	15	**JOHN MICHAEL MONTGOMERY** ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	24
25	25	22	30	**CHRIS LEDOUX** ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
26	23	26	28	**SAWYER BROWN** CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23
27	28	29	32	**CLINT BLACK** ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
28	30	28	47	**MARK CHESNUTT** MCA 10630* (9.98/18.98)	LONGNECKS & SHORT STORIES	9
29	24	23	73	**REBA MCENTIRE** ▲[2] MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
30	29	30	17	**DIAMOND RIO** ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
31	37	37	21	**PAM TILLIS** ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
32	26	24	28	**DOUG STONE** EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
33	34	40	20	**SUZY BOGGUSS** LIBERTY 98885* (9.98/15.98)	VOICES IN THE WIND	31
34	31	27	27	**SOUNDTRACK** ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
35	38	34	18	**RESTLESS HEART** RCA 66049* (9.98/15.98)	BIG IRON HORSES	27
36	33	35	26	**COLLIN RAYE** ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
37	35	31	28	**RICKY VAN SHELTON** ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	8
38	38	38	7	**MARK COLLIE** MCA 10658* (9.98/15.98)	MARK COLLIE	38
39	42	47	50	**AARON TIPPIN** ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
40	40	36	17	**GEORGE JONES** MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
41	41	39	33	**MARTY STUART** ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
42	39	42	23	**RANDY TRAVIS** ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	12
43	42	45	74	**BILLY DEAN** ● SBK 98728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
44	45	43	91	**TRAVIS TRITT** ▲[2] WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
45	42	52	91	**LORRIE MORGAN** ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	2
46	46	42	151	**DOUG STONE** ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
47	45	42	102	**VINCE GILL** ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
48	48	48	43	**MCBRIDE & THE RIDE** MCA 10540* (9.98/13.98)	SACRED GROUND	27
49	47	41	67	**SAMMY KERSHAW** ● MERCURY 810161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
50	51	50	86	**TRISHA YEARWOOD** ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
51	50	55	69	**SUZY BOGGUSS** ● LIBERTY 95847* (9.98/13.98)	ACES	15
52	52	51	91	**DIAMOND RIO** ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
53	55	56	20	**KATHY MATTEA** MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
54	53	46	28	**GARTH BROOKS** ▲[2] LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
55	54	54	120	**DWIGHT YOAKAM** ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
56	59	53	65	**TRACY LAWRENCE** ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
57	58	59	15	**RADNEY FOSTER** ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
58	56	58	80	**HAL KETCHUM** ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	8
59	57	57	237	**THE JUDDS** ▲[2] CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
60	63	68	155	**ALAN JACKSON** ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
61	60	62	72	**ALABAMA** ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
62	64	60	16	**VARIOUS ARTISTS** K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
63	62	71	123	**MARY-CHAPIN CARPENTER** ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
64	61	63	22	**HAL KETCHUM** CURB 77981* (9.98/13.98)	SURE LOVE	36
65	68	65	74	**COLLIN RAYE** ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
66	65	64	86	**TANYA TUCKER** ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	8
67	67	67	128	**REBA MCENTIRE** ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
68	69	66	4	**GIBSON/MILLER BAND** EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE	66
69	70	74	163	**VINCE GILL** ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
70	66	81	33	**HANK WILLIAMS, JR. & HANK WILLIAMS** CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
71	71	70	154	**TRAVIS TRITT** ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
72	73	72	43	**LITTLE TEXAS** WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
73	72	68	43	**VINCE GILL** RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
74	RE-ENTRY		195	**CLINT BLACK** ▲[2] RCA 9668 (9.98/13.98)	KILLIN' TIME	1
75	74	75	52	**SAWYER BROWN** CURB 95624* (9.98/13.98)	OUT ROAD	12

◯ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FOR WEEK ENDING MARCH 6, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS ON CHART
1	1	**PATSY CLINE** ▲[4] MCA 12 (4.98/10.98) 90 weeks at No. 1	GREATEST HITS	94
2	2	**THE CHARLIE DANIELS BAND** ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	94
3	4	**DOLLY PARTON** ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	77
4	3	**REBA MCENTIRE** ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	92
5	5	**RAY STEVENS** ● MCA 5918* (4.98/11.98)	GREATEST HITS	39
6	6	**PATSY CLINE** DELUXE 5050*/IMG (4.98/8.98)	20 GOLD HITS	2
7	10	**ALVIN & THE CHIPMUNKS** CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	2
8	7	**VINCE GILL** RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	93
9	8	**GEORGE JONES** ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	79
10	11	**GEORGE STRAIT** ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	94
11	9	**RAY STEVENS** CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	34
12	10	**ALABAMA** ▲[3] RCA 7170 (9.98/13.98)	GREATEST HITS	93
13	12	**ALABAMA** ▲[3] RCA 4939 (7.98/11.98)	ROLL ON	83
14	13	**REBA MCENTIRE** ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	82
15	15	**HANK WILLIAMS, JR.** ▲[7] CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	81
16	16	**DWIGHT YOAKAM** ● REPRISE 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	51
17	18	**GEORGE STRAIT** ▲[7] MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	92
18	17	**REBA MCENTIRE** ▲ MCA 42134 (4.98/11.98)	REBA	68
19	21	**DOLLY PARTON** RCA 6338* (3.98/9.98)	COLLECTOR'S SERIES	3
20	23	**ALABAMA** ▲[4] RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	64
21	14	**ANNE MURRAY** ▲[4] LIBERTY 46058* (7.98/12.98)	GREATEST HITS	93
22	20	**GEORGE STRAIT** ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	71
23	22	**DAVID ALLAN COE** COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	13
24	—	**RICKY VAN SHELTON** ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	54
25	24	**DOLLY PARTON** ● COLUMBIA 44384/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	7

Catalog albums are older titles which are registering significant sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

GET THE PICTURE

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COUNTRY ★★★★★★★★★★★★ CORNER™

by Lynn Shults

HOLDING THE NO. 1 POSITION on the Hot Country Singles & Tracks chart for the second consecutive week is "What Part Of No" by **Lorrie Morgan**. The most active tracks are "Alibis" (51-41) by **Tracy Lawrence**; "The Heart Won't Lie" (33-24) by **Reba McEntire & Vince Gill**; "Hearts Are Gonna Roll" (46-35) by **Hal Ketchum**; "She Don't Know She's Beautiful" (39-31) by **Sammy Kershaw**; "Tonight I Climbed The Wall" (37-28) by **Alan Jackson**; "Made For Lovin' You" (63-49) by **Doug Stone**; "My Blue Angel" (38-34) by **Aaron Tippin**; "Born To Love You" (34-27) by **Mark Collie**; "Heartland" (13-8) by **George Strait**; and "I Want You Bad" (14-9), by **Collin Raye**.

TELEVISION'S IMPACT ON album sales is evidenced again as the No. 1 country album, "Some Gave All" by **Billy Ray Cyrus**, increased in sales by almost 12% over the previous week—thanks to a Feb. 17 ABC-TV special. This despite the competition: Cyrus had to go up against **President Clinton's** televised address mapping out his economic package. Cyrus did not get on the air until 9:30 p.m. CST, a very late start. NBC and CNN were still knee deep in deciphering Clinton's speech, while CBS went back to its regularly scheduled programming. Still, Cyrus came out strong.

OTHER ALBUMS SHOWING strong retail activity are "Something In Red" (48-45) by **Lorrie Morgan**; "Life's A Dance" (32-24) by **John Michael Montgomery**; "Don't Rock The Jukebox" (27-23) by Alan Jackson; "Billy Dean" (44-43) by **Billy Dean**; and "Read Between The Lines" (42-39) by **Aaron Tippin**. The Top Country Albums chart has been void of new releases lately. You can expect this to change as new albums are on the way by **Dolly Parton**, **Brooks & Dunn**, and a host of others including several new artists.

THE WEEK OF THE Grammys is always exciting. Stars are everywhere. Nashville was displayed in rare form Feb. 22 in L.A., as **Patty Loveless** performed at the Roxy there. It was good to see her back on stage. She looked great, her vocals were killer, and the band was red hot. **Richard Young** and other **Kentucky Headhunters** were in attendance. They had decided to work the greater L.A. area during Grammy week. Young said, "Man, we have had a ball. The crowds have been great. We've just had a helluva time." **At Clive Davis'** 17th annual pre-Grammy bash at the Beverly Wilshire, Arista's Brooks & Dunn wowed the industry crowd with "Hard Workin' Man" and the rousing "Boot Scootin' Boogie." It is impossible to make all the parties and performances, but one thing is certain: The Grammys bring out the crême de la crême. Everyone you meet is a winner.

IT IS COUNTRY RADIO SEMINAR time. The festivities run Wednesday-Saturday (3-6). The pace will be furious as this year's event is expected to set an all-time attendance record near the 2,000 mark. More new artists will be showcased as the seminar agenda committee adopted a showcase sort of atmosphere for last year's gathering and is hoping improvements have been made for both the artist and registrants. What makes it so tough on everyone is the number of events that are "off campus." These showcases are being held in local clubs, golf courses, and on the General Jackson. It's impossible to make it all, but it's fun to try to jam in as much as you can.

Vector Management Strengthens Services

Sam Ramage On Line To Beef Up In-House A&R

■ BY EDWARD MORRIS

NASHVILLE—With the recent hiring of EMI Music veteran Sam Ramage as its in-house A&R rep, Vector Management here has added what the company considers to be another crucial service for its clients. Now in its seventh year of operation, Vector already has in-house reps for publicity and sales and marketing.

"We've been faced with situations in the past where we've had some mediocre product to work with," says Don Goodman, who jointly owns Vector with Ken Levitan. "Managers aren't magicians. We can't take mediocre product and do much with it. So we had to take matters into our own hands and do everything we could do on our end to make sure our clients have the best possible songs going into their recording projects."

Currently, Vector manages the Remingtons, Nanci Griffith, and Joe Ely. Vector also works with New York-based Side One Management to co-manage Los Lobos, Lyle Lovett, Bedlam, the Subdudes, Lisa Germano, and Guy Clark.

INCREASED COMPETITION

Goodman notes that because of intensified competition for "great songs" and chart position, "We needed to supplement the efforts of the producers and the A&R departments at the labels." He says producers and labels have welcomed Ramage's help: "Everybody's open to getting great songs, wherever they may come from."

Lance Cowan, who formerly worked as a publicist for Nashville's Network Ink, now handles Vector's publicity. John Porter is in charge of sales and marketing. Before assuming his duties at Vector, he served in the same areas at MCA, Uni, CBS, and Handleman. "He basically coordinates marketing plans when we have new product coming out," Goodman explains. Kathi Whitley oversees administrative details at the company.

According to Goodman, Vector has not ventured into booking its clients and "has no intention" of doing so.

"It's a big overhead," Goodman says of his firm's menu of services, "but it's just the cost of doing business. If you want to take on multiple clients, you have to be able to service them properly. And this is what we feel is necessary."

With Side One, Vector's Levitan also owns Crossfire Entertainment, a Nashville-based publishing company, and Black Hole Records. Crossfire's writers include Fred Koller, Jay Joyce, Daniel Tashian, Crash Test Dummies, Germano, and Greg Trooper.

Trooper is the first artist on Black Hole Records. His first album, "Everywhere," will be released this spring. Black Hole intends to rerelease Germano's "On The Way Down From The Moon Palace," which originally appeared on Caroline Records.

Video Confessions. Columbia artist Joy White performs her single "True Confessions" during a video shoot for the number, from her debut album, "Between Midnight & Hindsight." Marty Stuart, who penned the song, makes a cameo appearance in the clip. Pictured, from left, are Stuart, Larry Marrs, White, and John Gardner.

SUIT SEEKS TO CURB RECORDING DISPUTE

(Continued from page 31)

to those recordings.

"According to our deal, those masters would join the other Judds' titles in the MCA venture," Engel says.

MCA's current complaint, which seeks no damages, was prompted when it was learned that Curb entered a subsequent deal with CEMA whereby owner Mike Curb promised that distributor the rights to the Judds' RCA masters.

MCA's suit also seeks to settle a dispute regarding payment of royalties and promotion costs regarding artists in the MCA/Curb venture.

"The complaint is not an attempt to break the deal between MCA and Curb or to get any damages," says Engel. "It's a pure, simple case where we're going to court to clarify our relationship."

Curb was unavailable for comment by press time.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

41 ALIBIS (Sony Tree BMI/Thaacamdloe BMI) AL
3 ALL THESE YEARS (Beginner ASCAP) WSM
64 ALRIGHT ALREADY (Collins Court ASCAP/I.B. Rudd, BMI)
44 BEST MISTAKES I EVER MADE (Longitude BMI/Mike Curb BMI) WBM
61 BIG HEART (Nocturnal Eclipse, BMI/Union County BMI/BrahmSongs & Careers-BMG, BMI/Young World BMI) HL
26 BOOM! IT WAS OVER (EMI April ASCAP/JKids ASCAP/EMI Blackwood BMI/Okay Then BMI) WBM
27 BORN TO LOVE YOU (BMG ASCAP/Judy Judy Judy ASCAP/Sony Tree BMI) AL
56 CADILLAC RANCH (Great Cumberland BMI/Diamond Struck BMI) CPP
18 CAN I TRUST YOU WITH MY HEART (Sony Tree BMI/Post Oak BMI/Edisto Sound BMI) HL
56 THE CHANGE (Rancho Bogardo, ASCAP/Edge O' Woods ASCAP/Kinetic Diamond ASCAP/Rancho Bogardo ASCAP/WB ASCAP)
70 CHEAP WHISKEY (Sony Tree BMI/Paulding County BMI/Polygram ASCAP/Amanda-Lin ASCAP) HL
2 DRIVE SOUTH (Lillybilly BMI/Bug, BMI) AL
62 EVERYTHING COMES DOWN TO MONEY AND LOVE (MCA ASCAP/Emerald River ASCAP/Music Corp. Of America BMI) HL
15 HARD WORKIN' MAN (Sony Tree BMI) HL
8 HEARTLAND (Warner Tamerlane ASCAP/Nocturnal Eclipse BMI/WB ASCAP/John Bettis ASCAP) WBM
35 HEARTS ARE GONNA ROLL (Foreshadow BMI/Songs Of PolyGram BMI/Vegas Timber BMI)
24 THE HEART WON'T LIE (Moonwindow ASCAP/Donna Weiss BMI)
29 HIGH ON A MOUNTAIN TOP (Midstream BMI)
47 HIGH ROLLIN' (Nocturnal Eclipse BMI/Union County BMI/BrahmSongs & Careers-BMG BMI) HL
56 HONKY TONKIN' FOOL (O-Tex BMI)
64 HONKY TONK WALKIN' (Polygram Int'l ASCAP/Mama Effie's ASCAP/Songs Of PolyGram BMI/Tractor Tracks BMI) HL
40 I'D RATHER MISS YOU (Square West, ASCAP/Newton Arts ASCAP) CPP
14 IF I COULD STOP LOVIN' YOU (David N' Will ASCAP/WB ASCAP/Two Sons, ASCAP/BMG ASCAP/2 Kids, ASCAP) WBM/AL
20 IN A WEEK OR TWO (Madwoman BMI/MCA, ASCAP/Gary Burr ASCAP/Sony Tree, BMI) HL
71 IN THE BLOOD (MCA ASCAP/Little Big Town BMI/American Made BMI/Alabama Band ASCAP) HL/WBM
11 IT'S A LITTLE TOO LATE (Castle Street ASCAP/End Of August, ASCAP/Murrah, BMI) CPP
9 I WANT YOU BAD (AND THAT AIN'T GOOD) (Aaron Howard BMI/Tree BMI) AL
63 I WILL STAND BY YOU (Famous ASCAP/Bob Corbin ASCAP) CPP
5 JUST ONE NIGHT (Songs Of PolyGram BMI/Songs Of McBride BMI) AT
10 LEARNING TO LIVE AGAIN (EMI Blackwood BMI/Heartcoth BMI/Don Schlitz ASCAP/Almo ASCAP) WBM/CPP
22 LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's ASCAP/Ask ASCAP/Judy Judy Judy ASCAP/Four Of A Kind BMI) HL
23 LET GO OF THE STONE (Irving, BMI/Hardtoscratch, BMI/WB ASCAP/Two Sons, ASCAP) WBM/CPP
73 LET THAT PONY RUN (Sony Cross Keys ASCAP) AL
44 LIKE A RIVER TO THE SEA (Steve Wariner, BMI/Irving, BMI) CPP
55 LOOK AT YOU GIRL (Wyoming Brand BMI)
33 LOOK HEART NO HANDS (MCA, ASCAP) HL
67 LOOK WHO'S NEEDING WHO (Almarie BMI/Millstone ASCAP)
49 MADE FOR LOVIN' YOU (Sony Tree BMI)
25 MENDING FENCES (WB ASCAP) WBM
34 MY BLUE ANGEL (Acuff-Rose BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Arter, ASCAP) HL/CPP
12 MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo ASCAP/Brio Blues ASCAP) CPP
57 NOBODY LOVES YOU WHEN YOU'RE FREE (Maypop BMI/Wildcountry BMI/Careers BMG BMI/Bits & Cloud Nine BMI) WBM/HL
21 NOBODY WINS (Polygram ASCAP/St. Julien ASCAP/Mighty Rich BMI) HL
45 NOW I PRAY FOR RAIN (Screen Gems-EMI BMI/Zomba ASCAP) WBM/CPP
11 OL' COUNTRY (EMI April ASCAP/A-Mark, ASCAP) WBM
4 ONCE UPON A LIFETIME (Zomba ASCAP/Dune Stars ASCAP) AL/CPP
7 PASSIONATE KISSES (Lucy Jones BMI/Nomad Noman BMI/Warner Tamerlane BMI) CLM/WBM
72 POOR MAN'S ROSE (Sony Tree BMI/Coupe Deville BMI/Sony Songs BMI) HL
18 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County BMI/Tillis BMI)
36 ROCK ME (IN THE CRADLE OF LOVE) (Royzboyz, BMI/Posey BMI)
39 ROMEO (Velvet Apple BMI) CPP
31 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram ASCAP/Ranger Bob ASCAP/Careers BMG BMI) AL
15 SHE DREAMS (Sony Cross Keys ASCAP/Miss Dot ASCAP/Warner Tamerlane BMI/Patrick Joseph BMI)
42 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth ASCAP/Seventh Son ASCAP/Sometimes You Win ASCAP/All Nations ASCAP) WBM
18 SHE'S NOT CRYIN' ANYMORE (Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone BMI) AL
60 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram, BMI/Tokeco BMI)
56 SOMEBODY LIKE THAT (Stonebrook, SESAC/Meadowgreen ASCAP)
63 SOMEONE TO GIVE MY LOVE TO (Polygram Int'l, ASCAP) HL
32 STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) (Sony Cross Keys ASCAP/Bucky Jones ASCAP/Ranger Bob ASCAP/Songs Of PolyGram BMI) HL
73 STARTIN' OVER BLUES (Acuff-Rose BMI) CPP
63 SUSPICIOUS MINDS (FROM HONEYMOON IN VEGAS) (Screen Gems EMI BMI) WBM
43 TAKE IT BACK (Fever Pitch BMI)
59 TENDER MOMENT (Polygram Int'l ASCAP/R Bar P ASCAP/De Burgo ASCAP/New Songs ASCAP/Mama Guitar ASCAP)
28 TONIGHT I CLIMBED THE WALL (Mattie Ruth ASCAP/Seventh Son ASCAP) WBM
30 TOO BUSY BEING IN LOVE (Gary Morris ASCAP/MCA, ASCAP/Gary Burr ASCAP) AL
65 T-R-O-U-B-L-E (Sony Tree BMI) AL
53 TRUE CONFESSIONS (Songs Of PolyGram, BMI/Hank's Cadillac BMI) AL
6 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood BMI/Coburn BMI) AL
37 WALKAWAY JOE (Warner Tamerlane BMI/Warner Refuge BMI/Patrick Joseph BMI) WBM
52 WHAT A WOMAN WANTS (LaSongs Ascap/Almo ASCAP/Taste Auction BMI) CPP
1 WHAT PART OF NO (Zomba ASCAP/O Tex, BMI) CPP
74 WHEN MY SHIP COMES IN (Rowlin Hits ASCAP) CPP
45 WHY BABY WHY (Tree BMI/Fort Knox BMI) AL
38 WILD MAN (WB ASCAP/Long Acre SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick BMI) WBM/CPP
58 YOU SAY YOU WILL (BMG ASCAP/EMI April ASCAP/Ides Of March ASCAP)

The Tour Of The Year...
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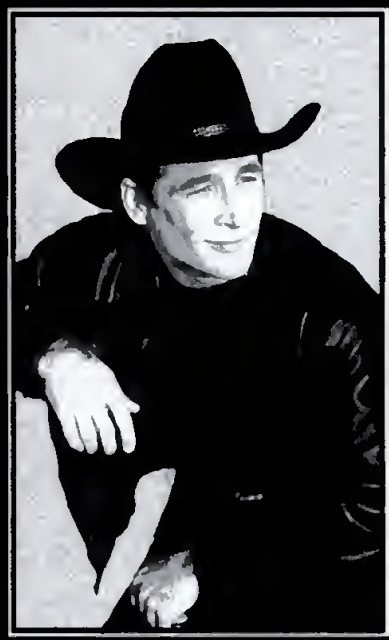
Clint Black AND Wynonna



BLACK & WY

THE 1993 TOUR

4/16	Tucson, AZ	5/14	Chattanooga, TN	7/15	Charlotte, NC	8/12	Cleveland, OH
4/17	Phoenix, AZ	5/15	Lexington, KY	7/16	Raleigh, NC	8/13	Indianapolis, IN
4/18	Flagstaff, AZ	5/16	Columbia, SC	7/17	TBA	8/14	Nashville, TN
4/22	Norman, OK	5/18	New York, NY	7/22	Reno, NV	8/15	Springfield, IL
4/23	Albuquerque, NM	5/19	New York, NY	7/23	Medford, OR	8/19	Mansfield, MA
4/24	Denver, CO	5/21	St. Louis, MO	7/24	TBA	8/20	Lake Placid, NY
4/29	Auburn, AL	5/22	Chicago, IL	7/25	TBA	8/21	Ottawa, Ontario
4/30	Biloxi, MS	5/23	Peoria, IL	7/28	Bozeman, MT	8/22	Toronto, Ontario
5/2	Asheville, NC	7/8	East Lansing, MI	7/29	Missoula, MT	8/26	Minneapolis, MN
5/6	Orlando, FL	7/9	Darian Lake, NY	7/30	Spokane, WA	8/27	Des Moines, IA
5/7	Jacksonville, FL	7/10	Wantagh, NY	7/31	Boise, ID	8/28	TBA
5/8	Miami, FL	7/11	Springfield, MA	8/7	Duluth, MN	8/29	Louisville, KY
5/13	Winston-Salem, NC			8/8	Milwaukee, WI		

Tour runs through November. More dates announced soon.

Top Latin Albums™

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	33	JON SECADA ▲	JON SECADA	SBK 98849/CAPITOL EMI LATIN
	2	2	11	ANA GABRIEL	THE BEST	GLOBO 80871/SONY
	3	5	13	RICARDO MONTANER	LOS HIJOS DEL SOL	RODVEN 2995
	4	3	31	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVISA
	5	4	13	PAULINA RUBIO	LA CHICA DORADA	CAPITOL-EMI LATIN 42750
	6	7	57	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42837
	7	6	29	CNAYANNE	PROVOCAME	SONY LATIN 80831/SONY
	8	18	3	RAUL DI BLASIO	EN TIEMPO DE AMOR	ARIOLA 3456/BMG
	9	8	65	LUIS MIGUEL ●	ROMANCE	WEA LATINA 79805
	10	10	21	GIPSY KINGS	LIVE	ELEKTRA 61390
	11	9	11	JOSE JOSE	40 Y 20	ARIOLA 3442/BMG
	12	12	11	GLORIA TREVI	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
	13	15	9	OANIELA ROMO	DE MIL COLORES	CAPITOL-EMI LATIN 80757
	14	17	9	BRAULIO	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
	15	14	21	RICHARD CLAYDERMAN	AMERICA LATINA...	QUALITY 19123/RODVEN
	16	25	15	EDNITA NAZARID	METAMORFOSIS	CAPITOL-EMI LATIN 42709
	17	13	19	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/CAPITOL-EMI LATIN
	18	21	7	FRANCO SIMONE	EL COMICO	BISCAYNE EUROPA 39501/WEA LATINA
	19	18	33	ANA GABRIEL	SILUETA	SONY LATIN 80818/SONY
	20	24	21	BACHATA MAGIC	BACHATA MAGIC	RTP 80820/RODVEN
	21	11	41	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
	22	23	39	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
	23	20	51	LOS BUKIS	QUIEREME	FONOVISA 9040
	24	—	1	THALIA	LOVE	FONOVISA 9059
	25	—	1	ROBERTO CARLOS	INOLVIDABLES	GLOBO 80931/SONY
TROPICAL/SALSA	1	1	39	JERRY RIVERA	CUENTA CONMIGO	SONY TROPICAL 80778/SONY
	2	4	15	GILBERTO SANTA ROSA	A DOS TIEMPOS...	SONY TROPICAL 80898/SONY
	3	3	13	TONY VEGA	APARENTEMENTE	RMM 80919/SONY
	4	2	9	JUAN LUIS GUERRA Y 4.40	AREITO	KAREN 3456/BMG
	5	7	9	REY RUIZ	REY RUIZ	SONY TROPICAL 80848/SONY
	6	10	33	OLGA TANON	SOLA	WEA LATINA 77478
	7	12	5	BREWLEY MC	RUB-A-DUB STYLE	PRIME 3454/BMG
	8	—	1	EDDIE SANTIAGO	INTENSAMENTE	CAPITOL-EMI LATIN 42755
	9	11	35	FRANKIE RUIZ	MI LIBERTAD	RODVEN 2946
	10	9	9	COCOBAND	EL AROLLADOR	KUBANEY 325
	11	14	19	XAVIER	PARA SIEMPRE	CAPITOL-EMI LATIN 42665
	12	—	7	RAY SEPULVEDA	CON SABOR	SONERO 80892/SONY
	13	6	15	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	M.P.I. 8076
	14	5	19	INDIA	LLEGO LA INDIA VIA EDDIE PALMIERI	SOHO SOUNDS 80864/SONY
	15	17	19	TONO ROSARIO	RETORNO A LAS RAICES	PRIME 3392/BMG
	16	25	17	RUBEN BLADES	AMOR Y CONTROL	SONY TROPICAL 80839/SONY
	17	18	23	CANA BRAVA	NO ME FALTES NUNCA	PLATANO 5002
	18	—	27	OSCAR D'LEON	EL REY DE LOS SONEROS	SONERO 80823/SONY
	19	21	39	GRUPO NICHE	LLEGANDO AL 100%	SONY TROPICAL 80712/SONY
	20	—	3	LIMITE 21	NO HAY LIMITES	M.P.I. 8079
	21	—	1	ZONA ROJA	PURA CANDELA	CANDELA 003/TTH
	22	—	3	RAULIN ROSENDO	SALSA SOLAMENTE SALSA	KUBANEY 276
	23	9	21	LINDA RONSTADT	FRENESI	ELEKTRA 61383
	24	24	19	JONNNY RAY	SALSA CON CLASE/LOS 3 SABORES	RTP 80846/RODVEN
	25	20	33	ZONA ROJA	ORQUESTA ZONA ROJA	TTH 001
REGIONAL MEXICAN	1	1	39	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	2	2	29	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
	3	3	13	BANDA MACHOS	CON SANGRE DE INDIO	FONOVISA 9069
	4	4	9	ALVARO TORRES	HOMENAJE A MEXICO	CAPITOL-EMI LATIN 42798
	5	8	23	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY DISCOS 80847/SONY
	6	5	15	TEXAS TORNADOS	HANGIN' ON BY A THREAD	WARNER 45056
	7	7	13	LA MAFIA	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
	9	12	37	ALEJANDRO FERNANDEZ	A. FERNANDEZ	SONY DISCOS 80770/SONY
	9	9	35	VICENTE FERNANDEZ	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
	10	8	25	BANDA MACHOS	CASIMIRA	FONOVISA 9181
	11	11	15	BRONCO	POR EL MUNDO	FONOVISA 3032
	12	13	13	JOAN SEBASTIAN	BANDIDOS DE AMORES	MUSART 843/BALBOA
	13	10	39	GRUPO VENNUS	Y SI TE QUIERO	MAR INT'L 271
	14	17	7	JUAN VALENTIN	QUE LASTIMA	CAPITOL-EMI LATIN 42760
	15	—	1	LOS REHENES	AQUI ESTAMOS	FONOVISA 9060
	16	14	29	FLACO JIMENEZ	PARTNERS	WARNER 26822
	17	18	23	BANDA VALLARTA SHOW	ESA CHICA ME VACILA	FONOVISA 9058
	18	21	17	TIERRA TEJANA BAND	PRENDE EL RADIO	RODVEN 2969
	19	18	33	LOS ACUARIO	LAS MISMAS PIEDRAS	MAR INT'L 304
	20	22	55	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	21	15	5	LOS REHENES	LOS REHENES	FONOVISA 9060
	22	23	53	EMILIO NAVAIRA	UNSUNG HIGHWAYS	CAPITOL-EMI LATIN 42626
	23	20	5	FITO OLIVARES	15 EXITOS	FONOVISA 9058
	24	19	79	ANA GABRIEL	MI MEXICO	SONY DISCOS 80605/SONY
	25	—	1	LITTLE JOE	QUE PASO?	RODVEN 2978

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Artists & Music

Latin Notas™

by John Lannert

UNCERTAINTY MARS VINA FEST: The Viña Del Mar International Festival of Song is a queer beast, whose flaccid song competition is greatly overshadowed by a mixed bag of performances from its international slate of Hispanic and non-Hispanic performers.

Nevertheless, this year's six-day festival possessed a charming *un no sé qué* that seemed to invite criticism—and inspire hope that the show will go on in future years.

Running from Feb. 10-16, the 34th edition of "Viña" once again took place at the floral, picturesque coastal resort of Viña Del Mar, Chile—site of La Quinta Vergara, a gorgeous amphitheater carved into a side of a cliff that overlooks the "city-garden."

As it turned out, the festival did flash moments of brilliance, but the sheer length and breadth of the event squelched any momentum. As one observer aptly put it: "The festival proceeds via its own inertia."

Longtime festivalgoers and the local press were quick to point out that in years past "Viña" was a prestigious affair that hosted Hispanic pop luminaries **Julio Iglesias** and **Roberto Carlos**, plus veteran non-Hispanic standouts such as the **Police** and **Chicago**. They said there were no major stars on this year's program.

Maybe not for Chileans. But the event's 1993 lineup was hardly puny, what with a diverse bill that included **Los Temerarios, Jon Secada, Gloria Trevi, Sergio Dalma, Ricky Martin, Kassav, Luz Casal, Mercedes Sosa, Dr. Alban,** and **El General.**

Interestingly, few of these same folks drew little breath talking about past song competitions, the festival's original raison d'être. That's because nary a winning entry from previous years has generated any sort of international impact. So, "Viña" has become noted for drawing big-name Hispanic acts and an occasional non-Hispanic star who could count on TV exposure in southern South America and press coverage throughout most of Latin America. The lure for the artist is a spectacular venue and the opportunity to perform on a live TV musical show.

Alas, there are three crucial handicaps that threaten the festival's long-term health. The first is a well-meaning, but short-sighted, municipal government that owns and mismanages the festival, yet refuses to turn over the event to an independent professional management firm.

Thus, introspective troubadours such as **Joan Manuel Serrat** and **Joaquín Sabina** were thrust into a 20,000-seat den of adolescent wolves. Lesser-known acts (at least in Chile), such as Casal, Dr. Alban, Kassav, and **Natusha**, were hung out to dry by having to perform at 2 a.m., when many of the spectators had already headed for home.

Additionally, the nightly shows, set to run from 9:30 p.m.-2 a.m., invariably ran off schedule and often featured sound gliches. Finally, the international song competition was horrendous, prompting calls for a professional committee to select future entries. "Viña" begs for an overhaul.

Undoubtedly, the festival's artistic director, **Vicente Gaponov**, did as well as he could, considering he only spends several months arranging the event. Clearly, a full-time organization unshackled from political considerations is needed immediately.

The second festival stumbling block is an unsophisticated, mostly 15-25 female audience called "El Monstruo" (The Monster), which filled La Quinta Vergara for nightly rounds of cheers and jeers. Ultimately, it was this puerile, ultracon-

(Continued on next page)

LATIN NOTAS

(Continued from preceding page)

servative congregation that wanted to hear nothing but well-known songs from well-known performers or recent well-known numbers from up-and-coming artists with an established base in Chile. Virtually any material that strayed from the straight and narrow (unless performed by a Chilean act) was roundly hooted. And some from the local press were hoping the **Red Hot Chili Peppers** were going to appear at "Viña"?

Astonishingly, "El Monstruo" reduced many veteran and sure-handed acts to treacly, knee-shaking amateurs, even as it uplifted tired, Chilean nostalgia acts such as **Beatlemanía** and **Los Ramblers**. Pity, "El Monstruo" turned out to be a latter-day female version of a Cyclops, whose only eye was for Sony heartthrob **Ricky Martin**.

Other, more alert eyes, however, caught some solid performances from Martinican zouk act Kassav—which was coarsely treated by terribly square event host **Antonio Vodanovic**—Sergio Dalma, Los Temerarios, Chilean favorites **La Ley & Congreso**, and Mercedes Sosa, who let it be known in a press conference that the "musical and cultural penetration of the English is dangerous. They're low-class artists . . ." Damn those **Beatles**!

Trevi capped off her playful, 40-minute romp by riding side-saddle on top of a male photographer during a musically abysmal take of "Satisfaction." She later sang-screeched in what looked to be a bikini bottom during a riotous rendition of her teen anthem "Pelo Suelto." The normally boisterous "El Monstruo" was left mouth agape by a thunderous performance that would have elicited deafening cheers elsewhere in Latin America.

The third negative factor is that "Viña" no longer enjoys being the only musical game of the year. Chile is becoming a more promising concert destination for a growing number of international non-Latino acts, and for the last several years a host of highly regarded international acts has played the country, including **Luciano Pavarotti, Guns N' Roses**, and **Carlos Santana**. What's more, Televisa is rumored to be planning a "Fiesta Acapulco"-type happening next year in the northern coastal resort of Sirena. Such competition will force "Viña" organizers to somehow carve out a new niche that will set it apart from other musical events.

As for the song competition, well, by now you may have heard the winning entry was an upbeat Italian song, "In Questo Mondo," authored by **Garibbo Giuseppe** and sung by **Claudio Cirimele**.

Shortly after the winning tune was announced, Giuseppe and Cirimele were found in heated embrace on stage. They should have been, for they had just pocketed $50,000—a tidy sum for less than one week's work.

However, one did not need to speak Italian to understand that "In Questo Mondo" was a lame pop tune whose derivative musical arrangement sounded like it was yanked off of a "Star Search" segment. The rest of the competing repertoire was equally bankrupt, both musically and lyrically. The folkloric contest, won by **Grupo Kal's** "Canto Del Agua," was far more interesting, while being far less prententious. Grupo Kal's reward for first place? A smattering of applause and the symbolic "Gaviota De Plata," or "Silver Sea Gull."

So what's ahead for "Viña"? Good question. Better to keep the festival small and national, emphasize the song competition, and bring in a handful of big names instead of a potful of lesser-known acts. If straight-up pop acts are kept, then allow the spirited crowd—as in years past—to have full say as to whether the performer is to receive the "Gaviota De Plata" award or not. After all, pop appears to be the only genre that the audience is qualified to judge.

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Billboard® FOR WEEK ENDING MARCH 6, 1993

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL, DISTRIBUTING LABEL	TITLE
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	2	12	JON SECADA / SBK/CAPITOL EMI LATIN	CREE EN NUESTRO AMOR (2 weeks at No. 1)
2	2	1	12	JUAN LUIS GUERRA Y 4.40 / KANON/BMG	◆ EL COSTO DE LA VIDA
3	8	16	3	RICARDO MONTANER / RODVEN	PIEL ADENTRO
4	7	10	5	CHAYANNE / SONY LATIN/SONY	EXXTASIS
5	3	6	5	EDNITA NAZARIO / CAPITOL EMI LATIN	TRES DESEOS
6	9	22	4	LA MAFIA / SONY DISCOS/SONY	ME ESTOY ENAMORANDO
7	15	19	4	BRAULIO / SONY LATIN/SONY	CRONICA DE UN VIEJO AMOR
8	16	15	4	DANIELA ROMO / CAPITOL EMI LATIN	ATAME A TU VIDA
9	4	4	15	PAULINA RUBIO / CAPITOL EMI LATIN	◆ MIO
10	5	5	15	JOSE JOSE / ARIOLA/BMG	◆ 40 Y 20
				★ ★ ★ POWER TRACK ★ ★ ★	
11	39	37	3	CRISTIAN / MELODY/FONOVISA	SOLO DAME UNA NOCHE
12	11	8	7	VICENTE FERNANDEZ / SONY DISCOS/SONY	LA FIESTA
13	10	11	7	GEORGE LAMONO / SONY LATIN/SONY	BABY CREO EN TI
14	13	28	3	ANA GABRIEL / SONY LATIN/SONY	TODAVIA TENEMOS TIEMPO
15	29	—	2	VICTOR VICTOR / SONY TROPICAL/SONY	ASI ES MI AMOR
16	14	13	7	LOS BUKIS / FONOVISA	VIENDOLO BIEN
17	19	33	3	PANDORA / CAPITOL EMI LATIN	PIERDO EL CONTROL
18	18	17	5	LOS FUGITIVOS / RODVEN	ESTA CARTA
19	12	9	16	GLORIA TREVI / ARIOLA/BMG	◆ CON LOS OJOS CERRADOS
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
20	NEW ▶		1	TONY VEGA / RMM/SONY	DONDE ESTAS?
21	27	25	3	MYRIAM HERNANDEZ / WEA LATINA	SE ME FUE
22	21	20	11	MARISELA / ARIOLA/BMG	TE DEVUELVO TU APELLIDO
23	32	—	2	MARIA CONCHITA ALONSO / SONY LATIN/SONY	PROMESAS
24	22	24	6	JERRY RIVERA / SONY TROPICAL/SONY	UNA EN UN MILLON
25	26	30	4	PEPE AGUILAR / MUSART/RALIOA	RECUERDAME BONITO
26	17	14	7	JESSICA CRISTINA Y RICKY MARTIN / SONY LATIN/SONY	◆ TODO ES VIDA
27	6	3	15	RICARDO MONTANER / RODVEN	◆ CASTILLO AZUL
28	NEW ▶		1	PAULINA RUBIO / CAPITOL EMI LATIN	ABRIENDO LAS PUERTAS AL AMOR
29	NEW ▶		1	EMMANUEL / SONY LATIN/SONY	Y AHORA SE ME PASAN
30	23	21	11	BANDA MACHOS / FONOVISA	◆ SANGRE DE INDIO
31	NEW ▶		1	EDDIE SANTIAGO / CAPITOL EMI LATIN	VIVO PARA TI
32	30	31	6	XUXA / GLOBO/BMG	QUE COSA BUENA
33	NEW ▶		1	LUCERO / FONOVISA	VELETA
34	37	29	9	KIARA / RODVEN	QUE SUBA LA TEMPERATURA
35	36	40	6	LISA M / SONY TROPICAL/SONY	SUBEME EL RADIO
36	25	12	16	BRONCO / FONOVISA	ADORO
37	28	23	6	JULIO IGLESIAS / SONY LATIN/SONY	◆ ESOS AMORES
38	34	—	2	JOSE FELICIANO / CAPITOL EMI LATIN	SOY ALEGRE
39	24	18	7	AMANECER / QUINTO	BASTA
40	33	35	5	LINDA RONSTADT / ELEKTRA	ENTRE ABISMOS

◯ Records with the greatest airplay gains this week. ◆ Videoclip availability © 1993, Billboard/BPI Communications.

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Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ No. 1 ★ ★	
1	1	13	D.C. TALK FOREFRONT 3002*/STARSONG 7 weeks at No. 1	FREE AT LAST
2	2	25	MICHAEL W. SMITH ● REUNION 0071*/WORD	CHANGE YOUR WORLD
3	3	33	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE
4	5	13	STEVE GREEN SPARROW 1348*	HYMNS: A PORTRAIT OF CHRIST
5	4	15	BRYAN DUNCAN MYRRH 6953*/WORD	MERCY
6	10	7	OUT OF THE GREY SPARROW 1344*	THE SHAPE OF GRACE
7	6	11	TWILA PARIS STARSONG 8252*	HEART THAT KNOWS YOU
8	7	18	4 NIM BENSON 2960*	THE BASICS OF LIFE
9	9	21	WAYNE WATSON DAYSPRING 4232*/WORD	HOW TIME FLIES
10	12	33	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
11	8	71	MICHAEL ENGLISH WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH
12	13	67	CARMAN BENSON 2809*	ADDICTED TO JESUS
13	15	15	WHITE CROSS STARSONG 8249*	HIGH GEAR
14	11	23	MICHAEL CARD SPARROW 1321*	THE WORD: RECAPTURING
15	16	33	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
16	14	101	AMY GRANT ▲⁴ MYRRH 6907*/WORD	HEART IN MOTION
17	18	33	WHITE HEART STARSONG 8247*	TALES OF WONDER
18	17	15	PETRA STARSONG 8266*	PETRAPHONICS
19	24	339	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
20	23	17	NEWSBOYS STARSONG 8251*	NOT ASHAMED
21	31	31	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN
22	20	5	IMPERIALS STARSONG 8259*	STIR IT UP
23	22	49	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
24	28	123	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
25	NEW▶		PHILLIPS, CRAIG & DEAN STARSONG 8256*	PHILLIPS, CRAIG & DEAN
26	30	107	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
27	32	23	CARMAN MINISTRIES STARSONG 8250*	HIGH PRAISES VOLUME 2
28	34	27	RAY BOLTZ WORD 52991*	SEASONS CHANGE
29	29	7	GLEN CAMPBELL NEW HAVEN 200214*/SPECTRA	WINGS OF VICTORY
30	21	15	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403* SPECTRA	WE WALK BY FAITH
31	25	61	PETRA DAYSPRING 48859*/WORD	UNSEEN POWER
32	26	21	CARMAN EVERLAND 9345*/WORD	YO KIDS
33	37	21	GEOFF MOORE FOREFRONT 2935*/BENSON	A FRIEND LIKE YOU
34	36	15	PRAY FOR RAIN VIREO 2202*/SPARROW	PRAY FOR RAIN
35	18	19	AMY GRANT MYRRH 6962*/WORD	HOME FOR CHRISTMAS
36	38	25	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
37	27	15	VARIOUS ARTISTS WARNER ALLIANCE 26980*/SPARROW	HANDEL'S MESSIAH A SOULFUL...
38	40	33	RICH MULLINS REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL.2
39	33	5	VARIOUS ARTISTS BENSON 2857*	MASTER PIECES/CLASSIC SONGS MADE NEW
40	35	3	TRUTH INTEGRITY 400*/SPARROW	SOMETHING TO HOLD ON TO

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1993, Billboard/BPI Communications.

Artists & Music

Gospel LECTERN

by Bob Darden

YOU'D FORGIVE **Myrrh** artist **Eric Champion** if he wanted to take it easy in 1993. After all, 1992 saw the release of three Champion projects in a matter of months: "B&W" (**Warner Alliance**), and "Hot Christmas" and "Save The World" (both on Myrrh). But the perky 22-year-old has hardly slowed down since, taking his brand of techno-pop/dance music to any venue that'll have him.

"Myrrh released 'Save The World' and 'Hot Christmas' at the same time in July, which is a pretty neat thing—I don't know if that's been done before," Champion says. "'B&W' came out three months earlier."

Both "B&W" and "Hot Christmas" feature dance-happy remixes of familiar tunes, with some added raps. "B&W" takes some classic contemporary Christian songs from the past 10 years (such as **Amy Grant's** "Angels") and completely reworks them.

"It was just a fun, experimental thing, almost a novelty thing," he says, "although a lot of CHR stations played cuts from it."

"Hot Christmas" did the same thing for some of Champion's favorite yule carols and songs. The arrangements range from '50s rockabilly to R&B to techno-pop to industrial dance.

"People don't mind you messing with songs that are established—as long as you don't butcher them," Champion says. "It was a fun project because it reflects more of me, since the range of music I like is so broad. It's difficult to do that on your own album. I felt like I could have a little more freedom, experiment a little more here—so I did."

Champion's third '92 release, "Save The World," reflects his concern for a generation growing up to the sound of police and ambulance sirens, a generation apparently hardened to losing friends to drugs and random violence.

"Seeing the situation of the world, if I call myself a Christian, I'm supposed to go out into the world," he says. "If this stuff works, if it is worth playing and singing—then I want to dedicate life my to it. If not, then I'll write songs about girls and drugs and make lots of money."

Champion walks his talk. He's active in his home church's street outreach ministry when he's not on the road singing. He spends much of his free time in low-income housing projects, working with the homeless, and trying to make a difference in Daytona Beach, Fla.

The rest of the time he's usually on the road with a concert presentation that combines mime and drama, a video wall with 16 video screens, and dance. He calls it a "techno-rock musical."

ELSEWHERE: The Family Channel is presenting "Country Praise II" Friday (5). The lineup includes host **Ricky Skaggs**, along with **Paul Overstreet, Mid-South**, the **McCarters, Tom Stipe**, and **Terri Lynn**.

Speaking of Christian country music, **Homeland Recording and Publishing** has formed **Canyon Records** as a permanent home for that fast-rising genre of music. (There's even a new trade publication serving this idiom: "The Christian Country Research Bulletin.") Two artists, **White River** and **Bruce Haynes**, will move from Homeland, which is one of the leading southern gospel labels, to Canyon. Also joining the label will be two new artists, the **Days** and **Paula McCulla**. Both Homeland and Canyon are distributed by **Word Inc.**

April has been proclaimed "Contemporary Christian Music Month" in the state of Illinois. The motion was made by State Rep. David Phelps (D) and Senator Frank Watson (R). Phelps, incidentally, is a member of the **Phelps Brothers Quartet**, while Senator Watson's district includes Greenville College—believed to be the only college in the U.S. that offers a major in contemporary Christian music.

Classical KEEPING SCORE

by Is Horowitz

MINIDISC, MINIPRICE: The fledgling MiniDisc market may be just getting off the ground, but it won't waste much time before weighing the impact of dramatic price differentials.

At the upcoming National Assn. of Recording Merchandisers meet, budget label Naxos will introduce a classical MD line priced to retail for $6.99 or less. Basic dealer price will be $3.80, says **Doug King**, who heads the Naxos operation in the U.S. Most available MDs are priced at top-of-the-line CD levels.

Label will start with 25 MDs, with a heavy concentration on warhorse material. Naxos will follow the debut release with an additional 25 titles later in the year, says King. Discs are being pressed by Sony.

Capriccio is another indie label that sees promise in the new music formats, but at regular price. A first release of 12 titles transferred from its classical catalog has been made available on both MD and DCC. Included are performances of the Bach "Brandenburg Concertos" conducted by **Max Pommer**, several packages of trumpet concertos played by **Ludwig Guttler**, and vocal sets featuring countertenor **Jochen Kowalski**.

Capriccio, it's recalled, was one of the first labels to issue a substantial catalog of DAT titles some years back. As a prerecorded medium, the format never caught on, but Capriccio's interest in new technological developmeots apparently remains undimmed.

SHOW AND TELL: The Allegro label conference returns to the East this year (April 21-24), and is expected to attract several dozen reps from major retail chains and indie outlets to hear product presentations by some 15 foreign and domestic labels distributed by the Portland, Ore.-based importer/wholesaler. Venue is the Sagamore Hotel in Lake George, N.Y.

Hosting the event are **Joe Micallef**, Allegro president, and **Renny Martini**, VP of sales.

FOR THE RECORD: A deal between Fanfare Records and the Slovakia Philharmonic Orchestra will provide the Canadian label a minimum of 12 new discs over the run of the three-year pact, says label chief **Julian Rice**.

Paul Freeman will be the conductor at the Bratislava sessions, and first-year repertoire will include the Mozart "Requiem," Haydn's "Lord Nelson Mass," the Brahms Piano Concerto No. 1, with **Joshua Pierce** as soloist, and Mozart's Concerto for Two Pianos, where Pierce will share solo chores with **Dorothy Jonas**.

Other 1993 sessions with Freeman will be held in Moscow, London, Chicago, and Tel Aviv, says Rice. Product, bearing the ProArte/Fanfare imprint, is manufactured and distributed by Intersound.

LOVE STORY: Delos Records says it has already tracked consumer response to an Acura Legend commercial. Not for car sales, but for the Prokofiev music used as background. The label is now stickering discs to make sure buyers know the excerpt from "Romeo and Juliet" comes from its own recording by **Gerard Schwarz** and the Seattle Symphony.

STREET SMARTS: New York City's best-known busker, violinist **James Grasek**, gives a recital at Carnegie Hall Friday (5). He promises the program of standard works by Bach, Tartini, Sarasate, Saint-Saens, and Paganini will be spiced with some pop and jazz. A frequent performer in city subway stations, with fiddle case opeo for contributions, his Carnegie collaborators include the guitar team of **Michael Newman** and **Laura Oltman**.

In the SPIRIT

by Lisa Collins

MORE THAN 10,000 people turned out Feb. 9-13 in Atlanta for **Bobby Jones'** seventh biannual Gospel Explosion. Performances by the **Pilgrim Jubilees**, the **Anointed Pace Sisters**, **John P. Kee**, the **Williams Brothers**, **O'Landa Draper**, and a host of others punctuated the four-day event.

"We always like to make the distinction that this is not a convention, not a conference," Jones says. "It's a television taping for 'Bobby Jones Gospel' [broadcast over Black Entertainment Television] where we bring together artists who want to get some additional exposure through television. And it has really grown into a kind of explosion."

But behind the scenes, word of major independent distributor **Spectra's** business collapse dominated talk. Plans reportedly are being set in motion by the smaller black-owned labels, including **Tyscot**, **Tribute**, **Blackberry**, and **Sweet Rain** to unite and form their own distribution link.

Taking the lead is Tyscot GM **Bryant Scott**. Reports, however, are that his label, whose biggest asset is Kee, could be in over its head. Scott had been owed more than $500,000 from Spectra before it went out of business. Still, it is the most courted of all the major independents. Prospective suitors include both **Word** and **Warner Bros**. With its major source of distribution cut off, it has become difficult to get Tyscot product—including Kee, one of gospel music's hottest commodities.

Kee, incidentally, says news of Spectra's business collapse did not catch him by surprise: "I guess it was just a prayer that it wouldn't happen because of what's happening to our new record," he says. "'We Walk By Faith' is doing very well and I knew that this would throw a rod in it. Still, everybody is walking around as if it's not burting anybody and I think it is a major fall.

"I thank God for their faith, but this is an issue that needs to be discussed," Kee continues. "I know that in the last two weeks I've heard from a lot of major companies—both secular and gospel. My contract with Tyscot is near its end and it's crucial that I'm involved with the dialog that is going on."

Kee says his biggest current concern is not with selling records. "My interest is that somebody's interested in what I'm doing aside from the music," he says. "Music is just 20% of what the **New Life Community Choir** and **New Life Productions** are all about."

Not only has Spectra's apparent bankruptcy left some one-stops and distributors at a loss, but some Christian booksellers that through Spectra had become more involved in traditional gospel are suffering as well.

"One of the difficulties is that the more traditional gospel labels are not in the loop of the booksellers' distribution marketplace," says **Glenn Williams**, senior buyer of music for **Family Bookstores**, the nation's largest religious book and record store chain.

"Chainwide, we get a good response from contemporary gospel. Traditional doesn't sell as much, but, we've gotten some good response and would like to see more of it," Williams says.

Spectra's demise is going to make that harder for everyone.

VOICES OF TOMORROW: **Singsation TV Productions** is adding to its highly successful nation choir competition with "The Voices Of Tomorrow," a young-adult choir competition being scheduled in 10 major markets across the country. Dates already set include Chicago (Feb. 27) and Philadelphia (Monday [1]). The competition will be taped for broadcast on Singsation, with $25,000 awarded in each city.

Jazz BLUE NOTES

by Jeff Levenson

BESIDES MILES: As part of its "Great Performances" series, public television recently broadcast **Quincy Jones'** much-awaited video of **Miles Davis** at the Montreux Jazz Festival in 1991. It captured the trumpeter, a mere three months before he died, reprising the music of his classic collaborations with **Gil Evans** . . . Miles' rapprochement of his past. An unexpected bit of intrigue, however, involved the sight of trumpeter **Wallace Roney**, who obviously had been engaged to spell the ailing legend, and who stood by him throughout the performance.

Roney was in some kind of glory zone. I had never quite appreciated how much he lifted from Davis—his sound, to be sure, but also the look, the dress (early suit-and-tie Miles), the posture, the manner with which he held his horn. He was nothing if not starstruck each time he eyeballed his hero, which was always. Count Roney's piece among the chronicle's poignancies.

(Warner Bros. has the concert album scheduled for release May 11. At the same time, Qwest Reprise is planning to issue "The Miles Davis Tribute," featuring the near-perfect aggregate of Roney, **Herbie Hancock**, **Wayne Shorter**, **Ron Carter**, and **Tony Williams**.)

GRINNING, BARING IT: Much is going to be written about "Citi Movement," **Wynton Marsalis'** newly issued suite from Columbia, so allow me to be the first to say this: Wynton has finally permitted a good part of his personality to shine through in his work. It is warm, playful, enthusiastic, a multimovement piece that isn't just designed to impress (or educate, as is his fashion). It actually liberates him from *having* to be good; as a result, the work is less studied, less mannered than his previous efforts, and far more trusting of our ability to dig it. Wynton should consider it dug. Rather than serving as a screen behind which he hides, this music is *him*.

THE PLUCK OF THE DRAW: Banjo man **Bela Fleck**, who got plenty of good mileage out of his "U.F.O. Tofu" (six months on the contemporary side is a mighty fair flight), has had to rethink the **Flecktones**. His previously well-oiled quartet is now a power trio, what with the departure of keyboardist **Howard Levy**. What to do? Apparently, work up fresh arrangements for old tunes, write new material, and treat the entire situation as a challenge worth tackling. Easy.

TOO MUCH ROYALTY IS NEVER ENOUGH: **Benny Carter's** friends Hank, Francis, and Bill sent their best wishes to the great sax man last week when ASCAP honored him with its famed "Duke" award. The award celebrates "contributions to music of an outstanding and unique nature." That certainly sounds like the 85-year-old Carter, who began his career in the '20s (!), joined ASCAP in 1942 (!!), and continues to perform and write and lead and inspire (!!!). By the way, his pals Hank, Francis, and Bill? That's Mancini, Sinatra, and Clinton, of course.

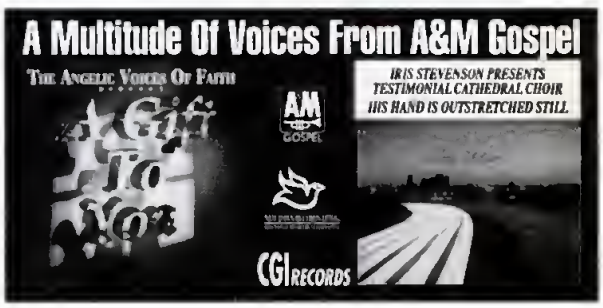
Billboard. FOR WEEK ENDING MARCH 6, 1993

Top Gospel Albums™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	19	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR — TYSCOT 1403*/SPECTRA — 13 weeks at No. 1	WE WALK BY FAITH
2	2	33	DARYL COLEY — SPARROW 1234*	WHEN THE MUSIC STOPS
3	4	51	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS — WORD 48754*/EPIC	MY MIND IS MADE UP
4	3	17	GEORGIA MASS CHOIR — SAVOY 7102	I SING BECAUSE I'M HAPPY
5	5	27	THE ANOINTED PACE SISTERS — SAVOY 14012*/MALACO	U KNOW
6	6	9	REV. CLAY EVANS — SAVOY 7106*/MALACO	I'M GOING THROUGH
7	7	21	MELVIN WILLIAMS — BLACKBERRY 2203301211/SPECTRA	IN LIVING COLOR - "LIVE"
8	8	11	TM MASS YOUTH CHOIR — TM 2001*	SEND YOUR ANNOINTING
9	13	61	SHIRLEY CAESAR — WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
10	12	41	REV. JAMES MOORE — MALACO 6009	LIVE IN DETROIT
11	9	61	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR — SAVOY 14804/MALACO	I'M GLAD ABOUT IT
12	10	19	CHICAGO MASS CHOIR — LIGHT 750769*/SPECTRA	HE THAT BELIEVETH
13	11	41	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR — BENSON 8535*/A&M	FOCUS ON GLORY
14	20	25	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR — AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
15	14	13	RUBY TERRY — MALACO 4455*	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
16	19	73	MISSISSIPPI MASS CHOIR — MALACO 6008	GOD GETS THE GLORY
17	17	17	CALVIN BERNARD RHONE — CGI 514181111/SPECTRA	IT'S IN THE PRAISE
18	37	3	DR. CHARLES G. NAYES/COSMOPOLITAN CHURCH PRAYER CHOIR — SAVOY 7107*/MALACO	I'LL NEVER FORGET
19	16	19	MARVIN WINANS — SELAH 7509*/SPARROW	PERFECTING CHURCH
20	15	39	THE RICHARD SMALLWOOD SINGERS — SPARROW 1283*	TESTIMONY
21	21	43	WILLIE NEAL JOHNSON & THE NEW KEYNOTES — MALACO 6010	THE COUNTRY BOY GOES HOME
22	28	39	THE NEW YORK RESTORATION CHOIR — SAVOY 14811/MALACO	THANK YOU JESUS
23	22	17	REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR — FAITH 1992*	THERE IS A FOUNTAIN
24	19	51	THOMAS WHITFIELD — BENSON 2881*/A&M	ALIVE & SATISFIED
25	NEW ▶		DOROTHY NORWOOD — MALACO 4457*	BETTER DAYS AHEAD
26	27	5	PH FACTOR — WORD 53175*/EPIC	PH FACTOR
27	29	3	THE GOSPEL MUSIC WORKSHOP OF AMERICA — BENSON 0058*/A&M	DAWN OF A NEW ERA
28	32	5	GREATER VICTORY TEMPLE CHOIR — WORD 83178*/EPIC	HOLD ON
29	34	81	YOLANDA ADAMS — TRIBUTE 0948*/SPECTRA	THROUGH THE STORM
30	36	33	THE JACKSON SOUTHERNAIRES — MALACO 6012	LIVE AND ANOINTED
31	30	29	FLORIDA MASS CHOIR — MALACO 6011	HOW, I CAN SEE
32	24	23	SANDRA CROUCH — SPARROW 1325*	WITH ALL MY HEART
33	25	23	MISSISSIPPI CHILDREN'S CHOIR — MALACO 4454*	CHILDREN OF THE KING
34	33	3	DANNIEBELLE HALL — CGI 8537*/A&M	DESIGNER'S ORIGINAL
35	NEW ▶		G.M.W.A. YOUTH MASS CHOIR — SWEET RAIN 331*	HE HAS DONE SO MUCH FOR ME
36	26	23	BEAU WILLIAMS — LIGHT 730806*/SPECTRA	LOVE
37	31	25	JAMES BIGNON & DELIVERANCE — AIR 10181	USE ME
38	35	25	VARIOUS ARTISTS — CGI 0004*/A&M	SALUTE TO THE CARAVANS
39	39	25	BEN TANKARD — TRIBUTE 2000*/SPECTRA	KEYS TO LIFE
40	38	3	TRI-STATE MASS CHOIR — PARADISE 27008*	GOIN' BACK

● Recording Industry Assn. Of America (RIAA) certification for sales of 500 000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1993, Billboard/BPI Communications.



Artist Takes Vid Crew On 'Ego' Trip

1st Solo Clip A Friend & Family Affair

■ BY DEBORAH RUSSELL

LOS ANGELES—"We need sandbags for the talent!" calls a crew member preparing to set up a shot for 10-year-old Parker Thompson. The oovice actor wears a mutant, fishlike mask over his small face.

The youngster is sibling of Charles Thompson—formerly Black Francis of the Pixies—whose current persona is solo artist Frank Black. The sandbags will boost his brother's frame into view for this scene in Black's Elektra video "Hang On To Your Ego."

While the artist reels home video footage for the family archives, young Thompson patiently takes direction from John Flansburgh, who also has an alter ego. He comprises one half of the duo They Might Be Giants.

"Hang On To Your Ego" marks Flansburgh's second foray into music video directing—he shot "The Guitar" for his own band—and his second collaboration with producer Elizabeth Bailey, who *also* plays two roles. She is VP of video production at Elektra.

In late February, a crew working through L.A.-based DNA Inc. convened in a nondescript Hollywood soundstage to begin reeling the first two videos for Black's solo debut, "Frank Black," which ships in early March. When the studio shoot for "Hang On To Your Ego" is complete, the group will trek to the California desert to shoot "Los Angeles," which Flansburgh also will direct.

The artist-cum-director and Frank Black go back to 1987, when They Might Be Giants aod the Pixies exchanged opening slots in the other's home town. After meeting up on the road several times over the years, the musicians developed a healthy mutual admiration society.

Now, Flansburgh is sitting in the director's chair, clutching his notes and shouting out commands like "give me that Playboy Mansion smile, Charles."

"Suddenly I feel so much sympathy for Adam Bernstein," says Flansburgh, referring to the director who shot the Giants' debut clip. "But in some ways, directing is a relief ... I don't have to worry about my hair."

What he does have to worry about is overseeing a crew whose production credits must outweigh his own, despite the fact that he's been the subject of 10 videos for They Might Be Giants.

"I don't know a lot of the technical jargon, and sometimes that makes me feel like an outsider," Flansburgh admits, but he says he compensates for his inexperience by "overpreparing" and creating long lists and detailed shot grids so that when he arrives on the set he has "the distinct advantage of knowing what I want to do. There's not a lot of dawdling going on."

The video treatment for "Hang On To Your Ego" juxtaposes the concept of not loving yourself too much against images of people caught in the act of self-loving, says Flansburgh. The clip combines hi-tech, pop-art effects with a low-tech video portrait inspired by amateur public-access shows.

"It's going to be very electronic, with lots of floating heads," he says, which required director of photography Eric Edwards to shoot multiple images of the same person against different scenic backdrops. Pixies' guitarist Joey Santiago and Tony Asher are featured.

Upon wrapping the "Ego" shoot the crew will travel to the Salton Sea, a desert location visited by a freak flood that wiped out—yet preserved—a small community in the '50s. The site will be the backdrop for "Los Angeles."

"It's like a semi-immersed city; the shipwreck of the great American mobile home," says Flansburgh. "And it smells really wild."

The postapocalyptic video will feature Black, in a dual role, driving a hovercraft over the underwater ruins. "He'll be flying in and out of the immersed areas; I hear these things are as loud as planes," Flansburgh says.

The clip also will take in some of the local color: "People still live there. They have this crazy kind of survivalist gleam in their eyes," says the director.

Black discovered the location in his desert travels, and he and Flansburgh concocted the hovercraft concept. "It's really fun working with Frank," Flansburgh says. "It's great to realize some of his ideas, instead of trying to figure out what's left of mine."

Both shoots are budgeted at $60,000-$65,000, says Bailey. Her experience as producer for Paula Greif Productions gives her a perspective to help marry the goals of the cost-conscious label and the creative production company.

PRODUCTION NOTES

LOS ANGELES

• **Mike Patterson** and **Candace Reckinger** co-directed Go West's "What You Won't Do For Love." **Doug Meyer** produced the EMI clip for **Rhythm & Hues.**

• **Chris Applebaum** directed the video "Van Full Of Pakistans" for Rowdy Records act Y'all So Stupid. He shot the clip for **Little Caesar Productions.**

• Director **Eric Meza** and producer **Lian Lunson** recently wrapped Chuckli Booker's "I Should Have Loved You" for Atlantic and Jade's "One Woman" for Giant.

• **Straightline Films** director **Simeon Soffer** shot Kam's "Peace Treaty" for EastWest Records. **Mike Alfieri** produced, and **David Waterston** directed photograpy.

• **Ray Charles'** new Warner Bros. video, "A Song For You," is a **Planet Pictures** production reeled by **Gerry Wenner. Craig Armstrong produced.**

• **Timothy Walton** directed "Helter Skelter," a hard-hitting rap clip from Reel Life Productions artist Esham. **Paul Scheifer** produced the shoot for **Power Films.**

Mouthing Off. Urban assault rock act Mouth (in whiteface) recently wrapped its Soma Records "anti-video" "Wheel," with director Geoff McGann (center, in black shirt). McGann used a specially designed kaleidoscopic lens to shoot the satircial video send-up for the Bomb Factory. Pictured, from left, are Matt Colleran, Kevin Radanovich, Joe Kelly, and Gersh of Mouth, director McGann, Mouth's Mark Roberts, executive producer Mark Fenske, and producer J.J. Morris.

NEW YORK

• **Sean Penn** directed Lyle Lovett's new "North Dakota" video for MCA. **Siobhan Barron** produced for **Limelight.**

• **Adam Bernstein** directed Ween's new Elektra video "Push Th' Little Daisies." **Epoch Films' John Owen** produced.

In addition, Epocb director **Jeff Preiss** reeled Saint Etienne's Warner Bros. video "You're In A Bad Way." **Jim Czarnecki** produced.

OTHER CITIES

• Neil Young's "Unknown Legend" clip is a **Nitrate Films** production directed by **Julien Temple. Doug Halbert** produced the Reprise video, lensed in Lancaster, Calif.

• Zaca Creek's new video "Brokeo Heartland" is set against a Fort Myers, Fla., backdrop and was directed by **Scene Three's Marc Ball. Anne Grace** produced the Giant shoot.

Midnight Blacks Out Prod'n; 'Hot Video' Expands Reach

REEL NEWS: L.A.-based **Midnight Films** is shutting the door on its music video production arm and will exist strictly as a vehicle for owner **Michael Hamlyn's** developing film projects. Midnight represents such directors as **Carlos Grasso, Russell Young, Dennis Dimster-Denk, Sam Bayer,** and **Eric Meza.** Action will wind down by the end of March.

Since Midnight opened in 1976, such notables as **Julien Temple, Meiert Avis,** and **Richard Lowenstein** have directed under its banner.

Hamlyn's film production credits include "The Secret Policeman's Other Ball" and "U2 Rattle And Hum."

Paul Spencer, director of operations and executive producer on most of Midnight's videos, likely will remain in L.A. and continue to operate his U.K.-based production firm, **Expencive Pictures.**

And in new developments at **David Naylor & Associates:** Midnight's Bayer is joining the L.A.-based production company along with new arrivals **Joanne Gardner** and **Troy Smith.**

THE EYE

by Deborah Russell

"AMERICAN HOT **Video,**" the 6-year-old urban video show that airs weekly in N.Y. and Philadelphia, will be seen in additional markets beginning April 1.

N.Y.-based executive producer **Jack Wendorf** returned from the recent NATPE convention in San Francisco with a syndication plan targeting Detroit, Cincinnati, Houston, San Diego, Atlanta, Las Vegas, St. Louis, and more.

In addition, Wendorf is bringing to market three new hourly shows, which he plans to syndicate at the same time: the country music show **"Country's Most Wanted"**; the alternative program **"Over The Edge"**; and the magazine/video show **"Going Places,"** hosted by **Kid Creole.**

Each show is provided on a barter basis to participating stations, with Wendorf and the outlet often splitting a chunk of commercial time. "The station picks up the show and runs with it, and we get six minutes of commercial time to do whatever we want," he says.

Wendorf is targeting independent broadcasters, and describes his shows as music video programming to complement, not compete with, the major cable networks.

ANOTHER REGIONAL programmer who is branching out: **Dave Prewitt,** from Austin, Texas-based cable-access show **"Raw Time,"** will host the new **Austin Music Channel,** set to bow in the next 90 days via **Austin Cable Vision.**

The programming mix will lean heavily toward Texas music, with a daily segment for Prewitt's own "Raw Time." AMC will share the cable system's channel 15 with **Country Music Television,** which airs daily until 10 p.m. AMC's feed will run from 10 p.m.-4 a.m. daily.

Prewitt plans to fill the time with club listings, tour updates, live reports from local venues, live band performances, and music videos.

Hank Sinatra is head of production, **Tim Hamblin** is handling publicity, and **Luther Carpenter** is in charge of business affairs.

BUZZING: **Mary Ann Collins, Quality Records'** director of video, has formed her own indie promotion and production firm, **Big Buzz.** She'll continue to work Quality clips on an independent basis, and plans to create a full-service operation to commission and/or promote videos for label clients ... **Dwayne McClary** is the new director of video promotion at N.Y.'s **Wild Pitch Records.**

EYE-FUL of observations from the viewing room: Two very different spoken-word clips from the likes of **Malcolm X** and **Henry Rollins** deserve stellar marks and a slot on playlists across the video universe. RCA's X clip, **"Frontline,"** sets the charismatic leader's words against a backdrop of potently disturbing visuals—past and present—that illustrate his timeless truths. And Imago has excerpted "Dio," a comical Rollins bit about heartbreak and despair from the artist's "Talking From The Box" longform. Rollins' compelling presence, as he stands alone on a starkly lit stage, commands one's empathy and irrepressible laughter.

Wacky clips from **Juicemaster, Masters Of Reality,** and the **Candyskins** prove the best music often is steeped in a outty sense of humor. Juicemaster's techno dance vid "Jan's Theme" **(Cheese Factory),** which samples dialog and theme music from "The Brady Bunch," depicts middle sister Jan "going through a phase" (i.e., leather duds, strip joints, and catfights); the Masters' "She Got Me" **(Chrysalis)** intercuts ripping performance segments with a great sendup of a Spanish-language soap opera; and the Candyskins' "Wembley" **(DGC)** chronicles the misadventures of a hitchiker clad only in briefs and platform shoes.

On the rap tip: **Ice-T's** "Gotta Lotta Love" **(Priority)** is a street clip in the most literal sense, as citizens of L.A. speak directly to the camera, breathing true life into lyrics about hope snd rebirth. And the **Geto Boys'** new "Crooked Officer" **(Rap-A-Lot)** is a brutal look at "killer cops," setting biting lyrics to actual footage of officers beating citizens.

Billboard. THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

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ADDS

Run D.M.C., Down With The King
Drivin' N Cryin', Turn It Up Or Turn...
Neneh Cherry, Buddy X
Joey Lawrence, Nothin' My Love...
Sunscream, Love U More
Silk, Freak Me
Flotsam And Jetsam, Wading Through...
Blind Melon, Tones Of Home
Dinosaur Jr., Start Choppin'

EXCLUSIVE

Coverdale Page, Pride And Joy
Depeche Mode, I Feel You

HEAVY

Arrested Development, Mr Wendal
Duran Duran, Ordinary World
Guns N' Roses, Garden Of Eden
Whitney Houston, I'm Every Woman
Jeremy Jordan, Right Kind Of Love
Madonna, Bad Girl
Megadeth, Sweating Bullets
Naughty By Nature, Hip Hop Hooray
R.E.M., Man On The Moon
Spin Doctors, Two Princes
Ugly Kid Joe, Cats In The Cradle

BUZZ BIN

Digable Planets, Rebirth Of Slick
Soul Asylum, Black Gold
Stereo MC'S, Connected
Stone Temple Pilots, Sex Type Thing

STRESS

10,000 Maniacs, Candy Everybody ..
Alice In Chains, Rooster
Bon Jovi, Bed Of Roses
Bobby Brown, Get Away
Dr. Dre, Nuthin' But A "G" Thang
Faith No More, Easy
Mick Jagger, Sweet Thing
The Jayhawks, Waiting For The Sun
Lenny Kravitz, Are You Gonna Go.
Living Colour, Leave It Alone
Poison, Stand
Snow, The Informer
Sting, If I Ever Lose My Faith

ACTIVE

Black 47, Funky Ceili
Flotsam & Jetsam, Wading...
INXS, Beautiful Girl
Jade, Don't Walk Away
Jackyl, Down On Me
Joey Lawrence, Nothin' My Love..
Annie Lennox, Little Bird
Alexander O'Neal, Love Makes No...
Paperboy, Ditty
Portrait, Here We Go Again
Positive K, I Got A Man
Shaa, Comforter
Silk, Freak Me
SWV, I'm So Into You
TLC, Hat 2 Da Back
Neil Young, Unknown Legend

ON

Ali Dee, Who's Da Flava
Animal Bag, Everybody
Kelly, Feed The Trees
Blind Melon, Tones Of Home
Brand Nubian, Love Me Or Leave..
Neneh Cherry, Buddy X
Dinosaur Jr., Start Choppin'
Drivin' N Cryin', Turn It Up Or Turn...
Denis Leary, Asshole
Ned's Atomic Dustbin, Walking...
Keith Richards, Eileen
RuPaul, Supermodel
Run D.M.C., Down With The King
Patty Smyth, No Mistakes
Sunscream, Love U More
The The, Dogs Of Lust

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Alice In Chains, Rooster
Judybats, Being Simple
4 Non Blondes, What's Up
Silverfish, Big Bad Baby
Hammerbox, Hide
Living Colour, Leave It Alone
Fudge, Oreo Dust
The The, Dogs Of Lust
Pure, Blast
Therapy, Nausea
Dinosaur Jr., Start Choppin'
Faith No More, Easy
Siouxsie & The Banshees, Shadowtime
Jesus Jones, The Devil You Know
Julian Hatfield, I See You
Pooh Sticks, World Is Turning On
King Missile, Detachable Penis

VH-1 VIDEO HITS ONE

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ADDS

Vanessa Williams, Love Is
Dina Carroll, So Close
Go West, What You Won't Do For Love

FIVE STAR VIDEO

Mick Jagger, Sweet Thing

ARTIST OF THE MONTH

Sting, If I Ever Lose My Faith

GREATEST HITS

Peabo Bryson/Regina Belle, A Whole...
En Vogue, Give It Up, Turn It Loose
Gloria Estefan, I See Your Smile
Peter Gabriel, Steam
Whitney Houston, I'm Every Woman
Kenny G, Forever In Love
Madonna, Bad Girl

HEAVY

Duran Duran, Ordinary World
k.d. lang, Miss Chatelaine
Annie Lennox, Little Bird
Paul McCartney, Hope Of Deliverance
Prince & The N.P.G., 7
Jon Secada, Angel

WHAT'S NEW

10,000 Maniacs, Candy Everybody
Joan Baez, Stones In The Road
Mary-Chapin Carpenter, Passionate..
Clannad, Harry's Game
Leonard Cohen, Closing Time
Jude Cole, Tell The Truth
Wendy Moten, Come In Out Of
Vanessa Paradis, Be My Baby
Keith Richards, Eileen
Sade, Kiss Of Life
Neil Young, Unknown Legend

THE BOX

Continuous programming
12000 Biscayne Blvd, Miami,FL 33181

ADDS

Brand Nubian, Love Me Or Leave ...
Gang Starr, Gotta Get Over
Freddie Mercury, Love Kills
Ice-T, Gotta Lotta Love
Madonna, Bad Girl
Masta Ace, Jeep Ass Niguh
Paul McCartney, Hope Of Deliverance
Poison, Stand
Rodney O & Joe Cooley, You Don't . .

BOX TOPS

2Pac, Hotler It Ya Hear Me
Apache, Gangsta Bitch
Arrested Development, Mr Wendal
Bobby Brown, Get Away
Chaka Demus/Pliers, Murder She
Common Sense, Breaker 1/9
Denis Leary, Asshole
Eazy E, Only It You Want It
Father MC, Everything's Gonna Be...
Geto Boys, Damn It Feels . .
Grand Puba, Check It Out
Green Jello, Three Little Pigs
Half Pint, One Leg Up
Ice Cube, It Was A Good Day
Jade, Don't Walk Away
JCD And The Dawg LB., Get Naked
Jeremy Jordan, Right Kind Of Love
Luke, You & Me
Mary J. Blige, Reminisce
Men At Large, So Alone
Michael Jackson, Heal The World
Naughty By Nature, Hip Hop Hooray
Onyx, Throw Your Guns In The Air
R. Kelly, Dedicated
RuPaul, Supermodel
Shai, Comforter
Shanice, Saving Forever For You
Snow, The Informer
SWV, I'm So Into You
TLC, Hat 2 Da Back
Whitney Houston, I'm Every Woman

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Sting, If I Ever Lose My Faith
Kenny G, Forever In Love
Go West, What You Won't Do For Love
TLC, Hat 2 Da Back
Wendy Moten, Come In Out Of . .
Snow, The Informer

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ADDS

Classic Example, I Do Care
D-Influence, Good 4 Wa
Nona Gaye, The Things We Do For Love
Shinehead, Jamaican In New York
Snow, Informer

HEAVY

En Vogue, Give It Up, Turn It Loose
Naughty By Nature, Hip Hop Hooray
Bobby Brown, Get Away
Jade, Don t Walk Away
Digable Planets, Rebirth Of Slick
Arrested Development, Mr Wendal
Positive K, I Got A Man
Whitney Houston, I'm Every Woman
Alexander O'Neal, Love Makes No ..
Dr. Dre, Nuthin But A "G" Thang
Hi-Five, Quality Time
SWV, I m So Into You
Shaa, Comforter
Mary J. Blige, Reminisce
Men At Large, So Alone
CeCe Peniston, Crazy Love
R. Kelly, Dedicated
Tevin Campbell, Confused
Michael Cooper, Shoop Shoop
Peabo Bryson/Regina Belle, A Whole
Chante Moore, It's Alright
Sade, Kiss Of Life

MEDIUM

Eddie Murphy, I Was A King
LeVert, Good Ol' Days
Miki Howard, Release Me
Portrait, Honey Dip
Rachelle Ferrell, Welcome To My Love
Troy Lorenz, Photograph Of Mary

CMT COUNTRY MUSIC TELEVISION

Continuous programmes
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HEAVY

Billy Dean, Tryin' To Hide
Billy Ray Cyrus, She's Not Cryin ...
Brooks & Dunn, Hard Workin' Man
Clint Black, When My Ship Comes In
Collin Raye, I Want You Bad
George Strait, Heartland
Mark Chesnutt, Of' Country
Mary-Chapin Carpenter, Passionate..
McBride & The Ride, Just One Night
Pam Tillis, Let That Pony Run
Radney Foster, Nobody Wins
Reba McEntire/Vince Gill, The Heart..
Restless Heart, Mending Fences
Sawyer Brown, All These Years
Suzy Bogguss, Drive South
Tanya Tucker, It's A Little Too
Travis Tritt, T-R-O-U-B-L-E

HOT SHOTS

Alan Jackson, Tonight I Climbed
Dolly Parton & Friends, Romeo
John Gorka, When She Kisses Me
John Michael Montgomery, I Love
Larry Stewart, Alright Already
Lee Roy Parnell, Tender Moment
Shania Twain, What Made You Say That
Tracy Lawrence, Alibis

MEDIUM

Aaron Tippin, My Blue Angel
Charlie Daniels, America, I Believe...
Chris LeDoux, Look At You Girl
Clinton Gregory, Look Who's Needing...
Confederate Railroad, Queen Of
Doug Stone, Too Busy Being In Love
Doug Supernaw, Honky Tonkin' Fool
Dude Mowrey, Maybe You Were
George Jones, Wrong's What I Do Best
Guy Clark, Boats To Build
Joy White, True Confessions
Kathy Mattea, Standing Knee Deep . .
Kenny Rogers, Wandering Man
Kentucky Headhunters, Honky Tonk...
Lari White, What A Woman Wants
Little Texas, I'd Rather Miss You
Lisa Stewart, Drive Time
Mark Collie, Born To Love You
Palomino Road, Why Baby Why
Reba McEntire, Take It Back
Rick Vincent, Best Mistakes I Ever . .
Ricky Lynn Gregg, If I Had A.
Robert Ellis Orrall, Boom! It Was Over
Shenandoah, Leavin's Been A Long . .
The Bellamy Brothers, Hard Way To. .
Remingtons, Nobody Loves You...
Toby Keith, Should've Been A Cowboy
Tracy Byrd, Someone To Give My
Wylie & Wild West, Doctor My
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Billy Ray Cyrus, She s Not Cryin'..
Billy Dean, Tryin' To Hide
Brooks & Dunn, Hard Workin' Man
Diamond Rio, In A Week Or Two
Radney Foster, Nobody Wins
Kathy Mattea, Standing Knee Deep
McBride & The Ride, Just One Night
Reba McEntire/Vince Gill, The Heart .
Robert Ellis Orrall, Boom! It Was Over
Dolly Parton & Friends, Romeo
Collie Raye, I Want You Bad
Restless Heart, Mending Fences
Sawyer Brown, All These Years
Shenandoah, Leavin's Been A Long . .
George Strait, Heartland
Tanya Tucker, It's A Little Too
Pam Tillis, Let That Pony Run
Travis Tritt, Can I Trust . .

MEDIUM

Billy Burnette, Tangled Up In Texas
Tracy Byrd, Someone To Give My
Stacy Dean Campbell, Poor Man's Rose
Mark Collie, Born To Love You
Corbin/Hammer, I Will Stand By You
Skip Ewing, Losing You Is New To Me
Clinton Gregory, Look Who's Needing.
John Gorka, When She Kisses Me
Alan Jackson, Tonight I Climbed
Toby Keith, Should've Been A Cowboy
Kentucky Headhunters, Honky Tonk..
Tracy Lawrence, Alibis
Chris LeDoux, Look At You Girl
Little Texas, I'd Rather Miss You
Martina McBride, Cheap Whiskey
Ronnie McDowell, Yippy-Yi-Yi-Ye
Palomino Road, Why Baby Why
Lee Roy Parnell, Tender Moment
Remingtons, Nobody Loves You
Kenny Rogers, Wandering Man
Lisa Stewart, Drive Time
Doug Supernaw, Honky Tonkin' Fool
Aaron Tippin, My Blue Angel
Shania Twain, What Made You Say That
Rick Vincent, Best Mistakes I Ever . .
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Lari White, What A Woman Wants
Hank Williams, Jr., Everything Comes...
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Twila Paris, Destiny
Young Disciples, Apparently Nothing
DeLeon Richards, When
Siren And Sage, Love Is The Key
Whitecross, In The Kingdom
DeGarmo And Key, I Believe
Mike E, Housin'
Vince Ebo, Make It Work
Charlie Peacock, Message Boy
Levine Hudson, Sensitivity
Sounds Of Blackness, Testify
BeBe & CeCe Winans, Addictive Love
Lisa Bevill, Chaperone
Mariah Carey, Make It Happen
The Winans, Don't Leave Me
Kim Boyce, Good Enough
Mary-Chapin Carpenter, Passionate...
DC Talk, Nu Thang
Amy Grant, Lead Me On
Whiteheart, Unchain
Cindy Morgan, How Could I
Mylon Lefevre, Shower The People

the Medialine™

Entertaining Profiles Miss The (Marky) Mark On File

■ BY ERIC BOEHLERT

MARKED MAN: It would be difficult to find a pop performer more interviewed during the last year-and-a-half than Marky Mark. With a famous brother, a top-five hit, and a burgeoning career as a shirtless model, Mark has emerged as a media fixture. Newspapers, magazines, and TV programs have flocked to feature the pinup star and to retell his tale of growing up on the rough streets of Dorchester, Mass., and breaking through as a sexy, street-smart rapper.

Along the way, nearly every profile has dutifully noted Mark's run-ins with the law. "Shoplifting, truancy, [and] fights" is how **Penthouse**, in its March issue, summed up Mark's childhood scrapes. Those ever-present historical morsels, with their Oliver Twist-like charm, seem more a way of giving Mark's image some much-needed depth rather than revealing anything about what sort of person he is.

Shaun Assael, writing for the **Village Voice**, recently went deeper into Mark's past and, through police and court records, discovered that in 1988 Mark served 45 days in jail for knocking unconscious a Vietnamese man (or "slant-eyed gook," as Mark reportedly called him at the time), with a 5-foot stick. Assael also detailed how Mark was earlier forced to sign a restraining order to avoid prosecution for verbally and physically harassing black children on their way to a neighborhood school.

The Voice story was quickly picked up not only by anti-bias advocate groups upset with Mark's abuses (and which eventually won a public apology from Mark) but by the same media outlets that passed over the accessible bio notes the first time around. Within days, the **Boston Globe** ran a prominent page-one interview with Mark, who downplayed the beating and denied the harassment charges.

Assael claims detailing Mark's past was not particularly difficult. Up until then, he says, nobody bothered to look at the facts.

The apparent soft-peddling of Mark's childhood seems to be an example of the perils that have accompanied the rise of entertainment journalism as a niche profession during the last decade.

In that time, publishers have discovered that profiling chiseled stars is the best way to sell issues and to attract advertisers. Writers have realized that producing positive profiles suitable for framing is the surest way to be tapped for a sit-down the next time stars have a project to pitch.

That press/star relationship has emerged as standard, particularly in Hollywood circles. The Mark affair, though, indicates the same may be true for pop music icons. Or perhaps writers are simply not interested in undertaking substantive reporting.

Of course, that is not how entertainment journalism is packaged today. Instead, through the explosion of 2,000- to 3,000-word celebrity profiles, it portends to take readers beyond the show-biz hype and unearth the real people behind the public personae.

Clearly that had not been the case with Mark. "I was amazed that this guy had gone through every major magazine and newspaper and nobody had picked up on this," says Assael. "He was able to obfuscate and perpetuate his image without so-called reporters calling him on it."

IN PRINT

Country, metal, rock, and "ear fare that stays fresh whatever the Seiko says" . . . Nobody can say Billboard's writers would ever agree on a radio station.

First up among a batch of recent Billboard-tie books, from Edward Morris, country music editor, is **"Garth Brooks: Platinum Cowboy"** (St. Martin's Press, $10.95). Published in January, the unauthorized biography examining Brooks' life, music, and impact has already gone into a second printing.

"Metallica: The Frayed Ends Of Metal," by Chris Crocker, is also unauthorized and $10.95 from St. Martin's. Crocker, for the record, is Drew Wheeler, assistant editorial production manager, who examines the heavy metal phenom, "for those who want their music to be harder than rock—and a better conductor of electricity, too." A German edition is forthcoming.

Just out is **"Too Cool"** (SM, $12.95), edited by director of special issues Gene Sculatti. The sequel to "The Catalog Of Cool," it turns the spotlight on things, musical and otherwise, that exhibit high degrees of bossness.

And due in May is the authorized **"Ramones: An American Band"** (SM, $14.95), by Jim Bessman, a longtime fan and friend of the band, and frequent Billboard contributor.

Hey, ho! Let's go!

MARILYN A. GILLEN

International

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Rating MTV's Progress In Japan

■ BY STEVE McCLURE

TOKYO—In Japan, the world's second-largest music market, MTV is learning that the rules of the game are different. As a result, the channel's effectiveness in introducing new artists is limited for the time being.

Local record companies, instead of making blanket deals for video broadcast rights, set one per-clip fee for all their artists, whether they are megastars or just out of the garage. "Already, because of financial reasons, we've turned down things that were new and good because of this arrangement," says Vinnie Longobardo, executive producer/director of programming for Music Channel, MTV's Japanese licensee. Citing Suede's new video as an example, he adds, "We're only going to take a certain number of videos a week, otherwise we're going over our budget."

Industry sources say Japanese record companies charge broadcasters between 75,000 and 100,000 yen ($614-$819) for the right to show a single videoclip—domestic or foreign—for one year. Most labels are set to increase those rates by a total of 30% by the end of this year, while one unnamed company is said to be planning a 100% rate increase. MTV has made videoclip deals with most major labels, with the notable exception of Toshiba-EMI.

"The main reason we're asking TV stations to pay usage fees [on a one-by-one basis] for videos is that we're trying to protect visual and music master rights," says Tom Sassa of Pony Canyon's international business affairs department. He adds that Japanese licensees and subsidiaries of overseas record companies are asked to help the companies recoup video production costs, which he says do not vary greatly, regardless of an artist's standing.

Comments Longobardo, "We'd prefer to negotiate individual blanket deals with record companies, as in the U.S." Says Sassa, "A blanket deal sounds reasonable, but here in Japan, videoclips are not successful yet, so it doesn't make sense."

Despite the difference of opinion over the payment system, both MTV and record companies here say they want to work together to promote foreign—and eventually domestic—music. "The power of MTV as a promotional outlet is understood by the record companies," says Jeff Murray, Music Channel's director of talent and artist relations. "We're interacting on a daily basis with every label, and our relations are getting closer and closer."

Says Toshiaki Tanaka, GM of international repertoire at Warner Music Japan, "We expect MTV to become influential in terms of increasing sales of foreign music," a sentiment that is echoed at other record companies here.

Nevertheless, there are reports that some companies have adopted a distinctly short-term view and see MTV's arrival on the scene as a way to earn some extra cash by selling the station video rights. "The idea is not for record companies to get rich on MTV videos," says Murray. "The idea is to expose new artists through MTV, which the record companies have not had the ability to do until now. But we're certainly not going to tell them how to do their jobs."

Longobardo says he realizes MTV is a new factor in the Japanese music industry. "It always happens when MTV comes into a market—it creates extra work for the labels," he says.

Besides paying money to record companies, MTV must, of course, pay royalties to local author/composers' and performers' rights bodies. Koji Matsuo, assistant manager in the international office of the Japanese Society for Rights of Authors, Composers and Publishers, says JASRAC is now negotiating with the six Japanese TV stations that are broadcast via communications satellite (including MTV Japan).

For example, JASRAC's contract with WOWOW, Japan's other privately owned satellite broadcast outlet, includes a sliding scale of royalties. The monthly payment is currently determined by multiplying 3 yen by the number of WOWOW subscribers up to the 500,000-subscriber mark, gradually rising to 10 yen once the station has signed up 3 million customers.

Matsuo says that while the collection method has been set in the case of WOWOW, no distribution mechanism has yet been worked out. A spokesman for Geidankyo, the Japan Council of Performers' Organizations, says the performers' rights group has yet to make deals with any of the satellite stations.

MTV Japan—which is how most people refer to the station, despite the official Music Channel moniker—went

(Continued on page 49)

Dutch CD Boom Ends As Mkt. Dives

■ BY WILLEM HOOS

AMSTERDAM—Holland's music market started its long-anticipated decline last year, with the value of trade shipments down 11%, and a 14% fall-off in units, according to industry federation NVPI.

It marks the first fall after an eight-year boom in the Dutch market, fueled largely by CD replacement.

Key points from the 1992 market figures, based on trade shipments of NVPI members, are:

- Total market value dropped 11% to $252 million (453.7 million guilders) on unit sales down 14% to 31.2 million.
- CD sales were down 10% to $225.7 million (Hfl 406.3 million), on units down 10% to 24.4 million.
- Cassettes slumped 33% in value to $8.2 million (Hfl 14.7 million) on units down 38% to 1.6 million).
- Vinyl almost vanished, dropping 79% in value to $318,000 (Hfl 573,000) on units down 77% to just 98,000.
- The total singles market was down 9% to $16.6 million (Hfl 29.9 million) on units down 20% to 5 million.
- CD singles were up 4% in value to $14 million (Hfl 25.3 million) on units up just 0.5% to 3.5 million.
- Cassette single sales were worth $550,000 (Hfl 1 million), down 20% on last year with unit sales down 18% to 295,000 million.

NVPI's shipment statistics are estimated to cover 80% of the Dutch market. The major non-NVPI member is Arcade, the country's largest TV merchandiser.

The one bright spot in the figures is the growth of video. Last year, music video sales were up 28% in value to $1.1 million (Hfl 2.1 million) on unit sales up 37% to 96,000.

Audio sales, however, have declined, mainly as a result of poor CD sales. In both long and short formats the Dutch market has become a one-carrier market. Of the total album sales, CD has a market share of 96.4%, and in the total industry's turnover it accounts for 89.5%.

Since the mid-'80s the Dutch record business has been successful due to CD, with a high penetration rate of

(Continued on page 49)

Disney Touches Base With New French Label

■ BY EMMANUEL LEGRAND

PARIS—Walt Disney France is expanding the scope of its catalog with a new label that will produce, market, and promote mainstream national pop artists.

Touchstone Records, as it will be called, will be added to Disney's music operations in France, a division that is predicted to generate more than 50 million francs ($9.2 million) this year.

Says Pierre Sissmann, president of Disney France and VP of music for Disney Europe, "Our goal with Touchstone is to create a roster of national acts and produce French-quality French chansons, either with artists who are authors, composers, and performers, or those who are simply performers, and have an original style."

The label will be fully operational by the second half of 1993. Already, two acts have been signed—Emile Wandelmer, former front man of the band Gold, and a 17-year-old singer whose stage name has not yet been decided.

Sissmann says Touchstone will be a French-only label at first. Comments Sissmann, "If we have success, we'll evaluate accordingly and see how we

(Continued on next page)

New Zealand Music Market Teetering

■ BY GRAHAM REID

AUCKLAND—Despite a buoyant and creative local scene that has put more Kiwi artists on the charts than ever, New Zealand's retail market is fragile.

With unemployment at about 10% and disposable income for the younger demographic pinched, the recording industry has had to struggle. And with vinyl sales taking only 2% of the retail market last year in a country where fewer than 50% have CD players, there has been a dislocation between technology and the consumer.

February saw the financially troubled music chain Brashs announce the closure of four of its 22 stores, including its flagship retail outlet on Queen Street, Auckland. According to chain chief executive Eric Faesenkloet, this store lost $1 million (New Zealand) last year. Of the other four closures, one is in the heart of Takapuna, on Auckland's more affluent North Shore.

And in a curious turn of events, the buying, marketing, stock control, and product promotion for the remaining 18 Brashs stores will be handled by Roger Marbeck, an executive of the rival Marbeck's Records, a third-generation family firm with a keen awareness of local needs. One of the three Marbeck's stores in Auckland is fewer than 55 yards from the now-closed Brashs on Queen Street, and was competing for the same pop-rock market. (Two other Marbeck's shops are located opposite each other in an arcade 200 meters away and are divided into classical and pop-rock/jazz/indie and specialist catalogs.)

Marbeck will continue to control his own stores and insists his company is not in competition with the remaining Brashs. "We are specialists," he says, "and regular music stores like Brashs don't have the contacts, the expertise, or access to [cater to speciality needs]. We can help Brashs build up the Brashs chain and not really hurt ourselves."

The Marbeck's stores, which have long had a reputation for a broad product range, strong discounting policy, an ear for the local market, and good customer-staff relations, were started in Auckland 57 years ago by Roger Marbeck's grandfather. Today, joint directorship is held by Roger and his father, Murray.

Faesenkloet acknowledges that his

(Continued on next page)

Int'l Execs Going SXSW; Yoshiki's Classic Match

THE MOST NOTABLE gathering of international musical companies this month won't be in London, Berlin, or Paris but in Austin, Texas.

International registration for the South By Southwest Music & Media Conference March 17-21 in Austin is up 50% from 1992, according to **Mirko Whitfield**, the Berlin-based European representative.

"I would guestimate that there are about 200 Europeans from 90 companies attending," Whitfield reports, not including showcasing bands or their managers. International markets represented include Argentina, Austria, Australia, Canada, Denmark, France, Finland, Germany, Hungary, Ireland, Italy, Japan, Mexico, the Netherlands, Slovakia, Sweden, Switzerland, and the U.K. Among the more prominent companies: Warner/Chappell Denmark, Sony Music France, BMG-Ufa Music Publishing and Intercord Records from Germany, and, from the U.K., Beggars Banquet, Chameleon, Ensign, Polydor, and RCA Records.

With a majority of its featured artists still unsigned to major labels, SXSW clearly is seen as a rich repertoire source by international execs. In turn, the showcases this year will again have an international flavor, including acts from Germany's MFS label in a Trance & Techno Night, the Russian-Romanian ensemble of **Baba Yaga**, the Finnish group **Varttina**, and an Export Music Australia showcase. Add in the great vibe of the Sixth Street club strip and the super-schmoozing of the Four Seasons Hotel bar, and the attraction of SXSW to overseas execs seems easy to explain. Says Whitfield, "It's like a working holiday."

ON A EUROPEAN tour last fall, there was national television coverage in Norway, a full-page feature in Germany's "Der Spiegel," and demand for 24 dates in all. Such was the reception that greeted Texas troubadour **Townes Van Zandt**, whose experience is not unlike that of other American singer/songwriters who have found a second career abroad. "Roadsongs," recorded by Van Zandt in Austin, has come out on Universe Productions through Virgin in the Benelux markets and BMG-distributed Chlodwig Records in Germany, Austria, and Switzerland. Elsewhere, the album will be the first release on a nascent label called Neptune Music, based in Amsterdam, whose principals are looking to work in Europe with established singer/songwriters who may have fallen through the major-label A&R cracks. Neptune also will be scouting talent at SXSW.

AT THE RECENTLY opened AIR Studios in London, the 74-piece London Philharmonic Orchestra reached the final bars of a new classical work while, in the control room, **George Martin** swept his hands high. Looking on was the enigmatic young composer of this piece, **Yoshiki**, leader of **X From Japan**, that nation's top heavy-metal band. While his group records its first rock album for worldwide release later this year (Billboard, Sept. 5, 1992), Yoshiki prepares his first solo classical album for EMI Toshiba in Japan. Already, "Yoshiki Selection," a collection of well-known classical favorites, has sold 100,000-plus copies in Japan on the strength of his name. "When I write a song, I sometimes think the tune must become a classical piece," says Yoshiki. "So I just wanted to try a classical album." Yoshiki was able to gain the interest of Martin, who co-arranged the album with **Graham Preskett** and **Gavin Greenaway**. "The Japanese and English people are not all that different," says Martin as the day's recording concludes. "We're both island people. We both have a long tradition that goes back many centuries. We don't speak the same language. But I find wherever I go, I can talk to musicians even if I can't speak their language." Of Yoshiki's classical project, he says, "It's going jolly well."

HOME & ABROAD™

by Thom Duffy

IT MAY BE the pride of New York's Black Rock Coalition, but **Living Colour** and the band's management, Seriously Inc., have long given serious priority to the group's international presence. So the week prior to the U.K. release of Living Colour's third Epic album, "Stain," found the foursome playing to a packed, multiracial audience at London's Marquee, confidently loading the front of its set with new tracks like the great single "Leave It Alone," the liberal's lament of "Go Away," and the wry and sexy "Bi." Living Colour's roller-coaster rhythms are more exhilarating than ever, with newly recruited ex-Tackhead leader and bassist **Doug Wimbish** in sync with drummer **Will Calhoun**, and **Vernon Reid's** guitar screeching and soaring at every turn. **Corey Glover**, meanwhile, proved with every gospel and grunge vocal that he is the most *soulful* hard-rock singer on either side of the Atlantic.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 071-323-2314.

Sweden's Biggest Indie Gets Bigger

Purchase Deal Connects Label With Warner Music

■ BY KEN NEPTUNE

STOCKHOLM—Sweden's largest remaining independent record company, Muskiknatet Waxholm (MNW), has bought another indie, MVG, formerly Mistlur/Wire. The purchase forms part of the same deal under which Telegram Records, which shares a common owner with MVG, has entered a licensing pact with Warner Music.

The MVG deal brings Wire and Mistlur's entire back catalog to MNW, as well as current artists including Joakim Thostrom and Lolita Pop. Also included are Reel Records and two Swedish studios, Decibel and Mistlur.

A week before the deal, signed Feb. 22, Telegram was released from its three-year distribution deal with MNW to enter its Warner contract.

MVG and Telegram are both owned by Swedish financier Peter Almberg's company, Swinging Europe. Mistlur/Wire was bought by Almberg in October 1991, and Telegram and Reel were acquired subsequently.

In addition to Telegram getting out of its distribution deal with MNW subsidiary Musikdistribution, Almberg becomes minority shareholder in MNW with 25% holding in the company.

MNW's managing director, Jonas Sjostrom, says the deal benefits both sides. "MNW's liquidity has been weak, and picking up MVG and Reel plus two recording studios gives us a needed cash injection," he says.

The deal strengthens MNW's position as Sweden's largest independent, with 700 titles, including compilations. In the past two years, the Swedish indie base has been decimated with PolyGram purchasing Sonet, BMG buying the Record Station, and, most recently, BMG Ariola Germany buying SweMix Records.

KEEPS INDIE STATUS

Under the terms of the MNW purchase, MVG will continue to function as an independent label at its office in Stockholm. Per Kviman will stay at the label with responsibility for A&R as well as artist development and production. All other responsibilities will be handled by MNW in Waxholm.

Reel Records, which represents such foreign labels as Music For Nations, Metal Blade, Zappa Records, and Roadrunner, will continue to function on the import side as usual. Other aspects of Reel will be handled by MNW.

Sjostrom, with MNW since 1978, attributes the success and longevity of the label to having the right combination. "We do a lot of licensing but I think that it's important to have a good catalog as well as a professional organization. A lot of companies who are no longer around may have been good at finding bands but they lost out when it came to developing them."

Other MNW labels include Snap and Radium. Musikdistribution had a turnover of 50 million Swedish kronor ($6.6 million) last year, on par with Virgin's turnover of 60 million kronor ($8 million).

The combined MNW/MVG catalog will form the basis for the launch of a major TV marketing campaign together with national retail department store Ahlens.

The campaign, dubbed "Ex Pris," is geared toward the midprice market.

DISNEY TOUCHES BASE WITH NEW FRENCH LABEL

(Continued from preceding page)

can expand. Our only limit is success."

Sissmann, who was marketing director of Sony Music France before moving to Disney four years ago, says music is a natural growth area for the corporation, which has recently centralized all of its marketing and promotion operations.

For many years, Disney was distributed by Disques Adés, a children's music and classical specialist.

When Adés was sold to media group Hachette and, two years ago, to independent Musidisc, the Disney contract continued. It was in force until Dec. 31 last year, when Disney switched distribution to Sony Music. Disney's move is said to have been sparked by a wish to reach all accounts, not just specialist outlets.

The move does not affect the activities of U.S.-based Hollywood Records, licensed to FNAC Music and distributed through FNAC-owned distributor WMD.

Disney's musical structure operates with 10 people, covering all aspects of the industry, including recording, marketing, sales, promotion, and publishing.

"Publishing is a very important aspect of our work," says Sissmann. "We create a lot of original music in France, and our goal is to contribute to the development of French creativity and to the development of European copyrights."

Disney has developed its own artists, such as children's singer and TV show host Anne, who has had seven singles in the French top 50, including two top-five entries.

The Disney office in France also serves as a coordinator for Disney's records and publishing throughout Europe.

Says Sissmann, "In 1992 we have enhanced our positions in Northern Europe, Italy, and Spain. We have an average growth of 15%-20% over last year."

Among last year's most successful projects was the simultaneous launch of "Beauty And The Beast" with product recorded in each country with national stars, such as Gino Paoli, Charles Aznavour, and Liane Foly in France, and Peter Hoffman in Germany.

"Our ambition is to have more and more European creativity adapted to local markets" says Sissmann.

newsline...

PRODUCERS MIKE Stock and Pete Waterman have recieved an apology from the British Phonographic Industry for having omitted Stock's name from a nomination in the Brit Awards. The nomination was for the best British producer award, which was won by Peter Gabriel and Daniel Lanois.

DUTCH CULTURE Minister Hedy D'Ancona has received the first pressing of an anti-racist benefit album to be distributed by Sony Music. Titled "Alone Together," the CD features 15 songs from Dutch musicians who all contributed to the album's title track. Proceeds will go to the Anne Frank foundation, to fund a primary-school education program.

GERMAN COFFEE chain Tchibo is reported to be retailing its Beatles albums in defiance of a court injunction. Frankfurt Regional Court ruled Feb. 5 Tchibo was forbidden to cirulate the Beatles CD boxed set and was to surrender all copies to authorities.

NEW ZEALAND MARKET TEETERING

(Continued from page 44)

company paid an excessive purchase price for the former HMV stores to bolster Brashs. Recent events at the chain represent a streamlining to cater for the small, depressed retail market, which needs to respond quickly to changing buying patterns, discount wars, and high overheads.

Faesenkloet and the Marbecks have a friendly relationship as the former firm has always bought from Marbeck's stores, according to Roger Marbeck. "I wouldn't have taken this on if I didn't trust him," he told the National Business Review. "And this arrangement must be based on mutual trust. It has been suggested I could send Brashs broke by giving the wrong advice, but that would soon show up in the books."

Festival Pushes Sonia Dada To Top

SYDNEY—"I've had other managing directors ringing me up to congratulate me," says Bill Eeg, managing director of Festival Records, one of Australia's few major independent record companies.

The back slaps are for the extraordinary national success of Chicago gospel-rap-soul group Sonia Dada, which has at last made it to No. 1 on the Australian ARIA singles chart. For six weeks, the group was pushed aside from the top spot by Whitney Houston's "I Will Always Love You." The song that has held the group there is "You Don't Treat Me No Good," the first single from the gold self-titled album, which currently is No. 2.

More international coverage on p. 49.

With a second single, "You Ain't Thinkin' About Me" now in the top 10, it is the most unexpected and honestly surprising breakout in the Australian market for many years.

It is, however, typical of Festival. In the days before it was stripped of A&M, Island, and Chrysalis in a single year, Festival was internationally renowned as the company that recognized and broke foreign acts ahead of their home markets. The roster was impressive: Janis Ian, Blondie, Concrete Blond, Melissa Etheridge, Toni Childs, the Proclaimers, and Sam Browne number among the entities who used early Australian success as a springboard.

Festival had U2 at No. 1 more than two years before it broke in the U.S.

"This is what we traditionally do best," says A&R director Kerry Fitzgerald. "We've always been able to take records which most other companies wouldn't even select for this territory and get them away. But it's been a while since it happened like this for us, so there's a lot of real excitement in the building at the moment."

Festival secured the Sonia Dada repertoire through its distribution deal with the independent Chameleon label. It is the second significant success from the deal: In 1990, Festival scored gold with the John Lee Hooker album "The Healer."

"You Don't Treat Me No Good" was worked and reworked with single-minded determination by Festival over many months. It eventually broke out of the South Australian city of Adelaide, where it was given airtime by SA-FM and X102. After that it spread quickly through the Austereo network, which owns SA-FM. GLENN A. BAKER

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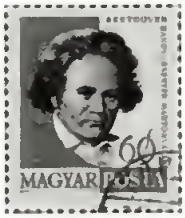
GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

HUNGARY: There has been widespread amazement at the success of **Rapulok**, the Hungarian-language rap act whose self-titled album has held the country's No. 1 slot for several months. Featuring two members of the group **Első Emelet** (First Floor), Rapulok is fronted by a popular local radio DJ, **Péter Geszti**, now calling himself **MC Gesztenye**. For Hungarian fans accustomed to English-speaking acts such as **Hammer** and **Marky Mark**, hearing rap in their own language has been a revelation. Thanks to the Rapulok posse's clever, often poetic lyrics, which combine romance with humour, plus the suggestive performances of Geszti, the group has enjoyed unprecedented nationwide success and turned rap into one of Hungary's most popular musical genres. In a country where an album is awarded gold status for sales of 50,000 and platinum for 100,000, "Rapulok" (Magneoton) has already sold in excess of 170,000 copies. FERENC KASZAS



TURKEY: Slowly but surely, this country is becoming a credible stopping-off point for international jazz acts, which in turn is encouraging the development of local bands. Of particular note is the **Akbank Jazz Festival**, staged annually in Istanbul and Ankara. At last year's event, Turkey's top jazz ensemble, the **Suleyman Ergüder Group**, played alongside **Nat Adderley** and the **Cassandra Wilson Quintet** in Istanbul's Cemal Resit Rey concert hall. Most of the revenue from the festival goes toward training and encouraging local jazz and classical orchestras. JOHN CARR

ITALY: In 1988, **Gianni Nocenzi**, ex-keyboard player with '70s group **Banco**, became the first domestic artist to release an album ("Empusa") on Virgin's specialist instrumental label, Venture. Now Nocenzi has released "Soft Songs" (Virgin), a blissful fusion of Japanese and Mediterranean spiritualities that has been greeted with tremendous acclaim. The Japanese influence is not accidental. **Ryuichi Sakamoto**, Nocenzi's alter ego, contributes keyboards, percussion, and programming to the eight-minute track "Al Principio dell'Arcobaleno—Part Two," while **Norihito Sumitomo** plays tenor and soprano sax and synthesizer on several tracks. Nocenzi wrote all the music and plays a wide variety of electronic instrumentation as well as acoustic piano. As its title suggests, "Soft Songs" features graceful and gentle musical textures, but the adjective also refers to the electronic software used in the making of the album, what Nocenzi calls the spirituality inside the machine. DAVID STANSFIELD

INDIA: Indian classical music was promoted at MIDEM for the first time this year when OMI Music Inc. and Magnasound India (Pvt.) Ltd set up a joint stall. The initiative prompted enquiries from several countries including Singapore, Russia, and Australia. OMI and Magnasound boast more than 70 titles in the classical repertoire, including two by **Kadri Gopalnath**, renowned for his saxophone interpretations of Carnatic music. The hottest item, however, is "Song Of Nature," an album that dwells on the several folk music styles of India, played here by **Vishwa Mohan Bhatt** on guitar, **Ronu Majumdar** on flute, and **Tarun Bhattacharya** on santoor. JERRY O'SOUZA

IRELAND: Perhaps it has something to do with the name, but **Hank Halfhead & the Rambling Turkeys** remain one of the nation's best-kept secrets. Even so, Halfhead is a singer, songwriter, and mandolin player whose mix of traditional and contemporary music has a toughness and bite that serves as a welcome antidote to some of the more saccharined of country'n'Irish material. A native Dubliner who, according to one of his own songs, was "raised in Harold's Cross in a Tennessee frame of mind," Halfhead proved a late developer, only releasing his first hit single three years ago, at the age of 45. As **Niall Toner**, he presents the highly rated weekly roots show "Country Heartland" for national stats broadcaster RTC Radio 1. A regular attraction at such venues as Bad Bob's and Break For The Border in Dublin, Halfhead and his Turkeys played at the Aer Rianta Arts Festival at Dublin Airport last month. The band's debut album is trailed by the current single, "The Harcourt Line" (Music Man), a song that recalls a freak crash involving a steam locomotive in the early 1900s in Dublin. KEN STEWART

HITS OF THE WORLD

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EUROCHART HOT 100 2/27/93

MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	3	NO LIMIT 2 UNLIMITED MCA
3	2	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
4	4	EXTERMINATE SHAP LOGIC
5	5	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
6	6	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
7	7	NEAL THE WORLD MICHAEL JACKSON EPIC
8	NEW	WHY CAN'T I WAKE UP WITH YOU? TAKE THAT RCA
9	10	LITTLE BIRD/A SONG FOR A VAMPIRE ANNIE LENNOX RCA
10	15	ALL THAT SHE WANTS ACE OF BASE MEGA
		ALBUMS
1	1	SOUNDTRACK THE BODYGUARD ARISTA
2	3	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
3	2	GENESIS LIVE-THE WAY WE WALK VOL. 2 VIRGIN
4	NEW	MICK JAGGER WANDERING SPIRIT ATLANTIC
5	4	R.E.M AUTOMATIC FOR THE PEOPLE WARNER BROS.
6	5	ABBA GOLD POLAR
7	11	BONEY M GOLD- 2D SUPER HITS HANSA
8	6	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
9	NEW	THE CULT PURE CULT BEGGARS BANQUET
10	9	BON JOVI KEEP THE FAITH JAMBOO

AUSTRALIA (Australian Record Industry Assn.) 2/28/93

THIS WEEK	LAST WEEK	SINGLES
1	2	YOU DON'T TREAT ME NO GOOD SONIA DADA FESTIVAL
2	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
3	4	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS CURB/SONY
4	3	NOW DO YOU TALK TO AN ANGEL THE HEIGHTS EMI
5	8	YOU AIN'T THINKING (ABOUT ME) SONIA DADA FESTIVAL
6	8	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS/EMI
7	5	NOVEMBER RAIN GUNS N' ROSES GEFFEN/BMG
8	18	3WEET LULLABY DEEP FOREST COLUMBIA
9	7	JUMP THE MOVEMENT BMG
10	9	HAPPY BIRTHDAY HELEN EP THINGS OF STONE & WOOD COLUMBIA
11	11	GIMME LITTLE SIGN PETER ANDRE MELODIAN/FESTIVAL
12	10	TEQUILA A.L.T. & THE LOST CIVILIZATION WARNER
13	NEW	IF I EVER FALL IN LOVE SHAI MCA
14	NEW	TRUE TEARS OF JOY HUNTERS AND COLLECTORS WHITE/FESTIVAL
16	16	FRIDAY'3 CHILD WENDY MATTHEWS RooART/WARNER
16	NEW	LITTLE MISS CAN'T BE WRONG SPIN DOCTORS SONY
17	18	CANGSTA BELL BIV DeVOE MCA
18	12	WOULD I LIE YOU? CHARLES & EDDIE CAPITOL
19	NEW	SHIVERS/STARTING OUT (LIVE) THE SCREAMING JETS WARNER
20	NEW	SWEET THING MICK JAGGER WARNER
		ALBUMS
1	1	SOUNDTRACK THE BODYGUARD ARISTA
2	8	SONIA DADA SONIA DADA FESTIVAL
3	13	KENNY G BREATHLESS BMG
4	7	DEEP FOREST DEEP FOREST COLUMBIA
5	3	ERIC CLAPTON UNPLUGGED WARNER MUSIC
6	17	THE DOORS THE BEST OF THE DOORS WARNER
7	2	THE TWELFTH MAN STILL THE 12TH MAN EMI
8	4	BOYZ II MEN COOLEY/HIGH/HARMONY MOTOWN/POLYDOR
9	9	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS, 2 DAYS IN THE LIFE OF CHRYSALIS/EMI
10	5	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA
11	11	GUNS N' ROSES USE YOUR ILLUSION II GEFFEN
12	8	SOUNDTRACK SISTER ACT LIBERATION/FESTIVAL
13	10	GUNS N' ROSES USE YOUR ILLUSION I GEFFEN
14	18	ELTON JOHN THE ONE PHONOGRAM
16	12	PAUL McCARTNEY OFF THE GROUND EMI
16	14	WENDY MATTHEWS LILY RooART/WARNER
17	18	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
18	RE	ELTON JOHN THE VERY BEST OF ELTON JOHN PHONOGRAM/POLYGRAM
19	15	THE NEIGHTS MUSIC FROM THE TV SHOW EMI
20	NEW	THE THE DUSK EPIC

GERMANY (Der Musikmarkt) 2/16/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	10	ALL THAT SHE WANTS ACE OF BASE METRONOME
3	2	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
4	3	EXTERMINATE SHAP LOGIC
5	6	OPEN SESAME LEILA K COMA
6	5	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
7	12	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE
8	4	SASCHA TOTEN HOSEN VIRGIN
9	7	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
10	8	HOUSE OF LOVE EAST 17 METRONOME
11	11	ROCK WITH YOU INNER CIRCLE WEA
12	9	NEAL THE WORLD MICHAEL JACKSON EPIC
13	13	NELLO SHAKESPEAR'S SISTER LONDON
14	14	RUN TO YOU RAGE INTERCORD
15	NEW	NO LIMIT 2 UNLIMITED [illegible]
16	16	POWER OF AMERICAN NATIVES DANCE 2 TRANCE BLOW UP/INTERCORD
17	NEW	OUT OF SPACE PRODIGY BLOW UP/INTERCORD
18	20	TOM TRAUBERT'S BLUES ROD STEWART WARNER MUSIC
19	16	KEEP THE FAITH BON JOVI MERCURY
20	15	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
		ALBUMS
1	1	SOUNDTRACK THE BODYGUARD ARISTA
2	3	PAUL McCARTNEY OFF THE GRDUND PARLOPHONE
3	16	BONNIE TYLER THE VERY BEST OF COLUMBIA
4	NEW	MICK JAGGER WANDERING SPIRIT ATLANTIC
6	5	BONEY M GOLD-20 SUPER HITS HANSA
6	2	GENESIS LIVE-THE WAY WE WALK VOL. 2 VIRGIN
7	6	FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
8	4	SOUNDTRACK SISTER ACT HOLLYWOOD
9	7	BON JOVI KEEP THE FAITH MERCURY
10	8	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
11	11	ABBA GOLD POLYSTAR
12	8	CHARLES & EDDIE DUDPHONIC CAPITOL
13	10	MANFRED MANN'S EARTH RAND BLINDED BY THE LIGHT ARCADE
14	14	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON-METRONOME
16	15	MICHAEL JACKSON DANGEROUS EPIC
16	13	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
17	12	GENESIS LIVE-THE WAY WE WALK VOL. 1 VIRGIN
18	17	VAYA CON DIOS TIME FLIES BMG/ARIOLA
19	18	DIE PRINZEN KUSSEN VERBOTEN HANSA
20	20	GUNS N' ROSES USE YOUR ILLUSION II GEFFEN

JAPAN (Music Labo) 3/1/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BOKURAGA UMAREYA AND HINO YOUNI USED TO BE A CHILD FUN HOUSE/PONY CANYON SONY
2	1	MAKENAIDE ZARD POLYDOR
3	4	DOUKOKU SHIZUKA KUDO PONY CANYON
4	3	YASASHEI AME KYOKO KOIZUMI VICTOR
5	2	OSAEKIRENAI KONO KIMOCHI T-BOLAN ZAIN
6	6	BOKUTACHINO SHIPPAI MORITADOUJI WARNER/JAPAN
7	NEW	ROAD THE TRABRYU MELDAC
8	6	CHOTTO MAXI OHGURD TOSHIBA/EMI
9	NEW	KIMITO SUBAYAKU SLOWLY HIKARU GENJI PONY CANYON
10	NEW	EIENND LADY DOLL WINK POLYSTAR
		ALBUMS
1	1	SOUNDTRACK THE BODYGUARD BMG/VICTOR
2	NEW	TAKASHI UTSUNOMIYA BUTTERFLY EPIC
3	NEW	MARIKO TAKAHASHI SPECIAL BEST VICTOR
4	3	KYOSUKE HIMURO MEMORIES OF BLUE TOSHIBA/EMI
5	NEW	VAN HALEN (LIVE) RIGHT HERE, RIGHT NOW WARNER MUSIC JAPAN
6	4	DREAMS COME TRUE THE SWINGING STAR EPIC
7	2	THE BLUE HEARTS STICK OUT MMG
8	NEW	LIONSHEART LIONSHEART PONY CANYON
9	7	MIHO NAKAYAMA DRAMATIC SONGS KING
10	8	PRINCESS PRINCESS BEE BEEP SONY

FRANCE (Nielsen/Europe 1) 2/20/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA
2	2	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
3	5	ONLY THE VERY BEST PETER KINGSBERY EPIC
4	3	NEAL THE WORLD MICHAEL JACKSON EPIC
6	4	DON'T YOU WANT ME FELIX RCA
8	8	SLEEPING SATELLITE TASMIN ARCHER EMI
7	7	BECAUSE THE NIGHT CO.RO PANIC/POLYGRAM
8	15	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT POLYGRAM
8	8	POUR L'AMOUR D'UN GARCON HELENE AB/BMG
10	11	NOTHING ELSE MATTERS METALLICA POLYGRAM/PHONOGRAM
11	6	LES MARIES DE VENDEE ANAIS EY DIDIER BARBELIVIEN TALAR/SONY
12	12	LES INFIDELES DES LARMES EY DES MAUX TREMA/SONY
13	13	SWEAT A LA LA LA LONG INNER CIRCLE WEA
14	10	LE LION EST MORT CE SOIR POW WOW REMARK/POLYGRAM
16	18	CONQUEST OF PARADISE VANGELIS EAST WEST
16	20	GIMME WHAT'S REAL INDRA CARRERE
17	19	I'LL BE THERE MARIAH CAREY COLUMBIA
18	17	THE GREAT PRETENDER FREDDIE MERCURY EMI
19	16	LA LEGENDE OOCHIGEAS ROCH VOISINE BMG
20	NEW	MYLENE FARMER DUE MON COEUR LACHE POLYDOR/POLYGRAM
		ALBUMS
1	1	SOUNOTRACK THE BODYGUARD RCA
2	2	JOHNNY HALLIYDAY BERCY 92 PHONOGRAM/POLYGRAM
3	6	POW WOW REGAGNER LES PLAINES REMARK/POLYGRAM
4	4	MICHAEL JACKSON DANGEROUS EPIC
5	6	GOLOMAN JONES FREDERICKS SUR SCENE COLUMBIA
8	3	JORDY POCHETTE SURPRISE SONY
7	14	JACQUES OUTRONC DUTRONC AU CASINO COLUMBIA
8	8	GENESIS THE WAY WE WALK VOL. 1 VIRGIN
9	7	JEAN PHILIPPE AUDIN & MODENA OCARINA SONY/DELPHINE
10	10	JEAN-MARC THIBAULT DES CHANSONS PLEIN LE COEUR SONY/PPL
11	8	GENESIS LIVE-THE WAY WE WALK VOL 2 VIRGIN
12	13	DANY BRILLANT C'EST CA DUI EST BON WEA
13	NEW	B.D.F. ARIZONA DREAM PHONOGRAM/POLYGRAM
14	16	NOIR DESIR TOSTAKY POLYGRAM
16	NEW	PAUL McCARTNEY OFF THE GROUND EMI
16	19	AC/DC LIVE (DOUBLE ALBUM) CARRERE
17	11	VANGELIS 1492 CONQUEST OF PARADISE CARRERE
18	NEW	B D.F. DIRTY DANCING RCA
19	12	MICHEL BERGER & FRANCE GALL DOUBLE JEU APACHE/WEA
20	18	VANESSA PARADIS VANESSA PARADIS REMARK/POLYGRAM

SWEDEN (GLF) 2/24/93

THIS WEEK	LAST WEEK	SINGLES
1	3	NO LIMIT 2 UNLIMITED BYTE
2	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
3	8	MORE AND MORE CAPTAIN HOLLYWOOD MEGA
4	5	ALL THAT SHE WANTS ACE OF BASE MEGA
6	NEW	I FEEL YOU DEPECHE MODE MUTE.
6	7	RUN TO YOU RAGE PULSE B
7	2	GOLD EAST 17 LONDON
8	9	EXTERMINATE SNAP LOGIC
9	NEW	DEEP EAST 17 LONDON
10	4	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
		ALBUMS
1	1	SOUNOTRACK THE BODYGUARD ARISTA.
2	NEW	ATOMIC SWING A CAR CRASH IN THE BLUE SONET
3	NEW	MICK JAGGER WANDERING SPIRIT ATLANTIC
4	9	ACE OF BASE HAPPY NATION MEGA
6	NEW	VARIOUS ARTISTS ABSOLUTE DANCE 2 EVA
6	6	ANDERS GLENMARK BOOGIE I MITT HUVUD [illegible]
7	3	VARIOUS ARTISTS RADIO CITY LOVE SONGS COLUMBIA
8	4	PETER LEMARC DET FINNS INGET BATTRE MNW
9	2	VARIOUS ARTISTS ABSOLUTE MUSIC 14 EVA
10	NEW	PAUL McCARTNEY OFF THE GROUND PARLOPHONE

NETHERLANDS (Stichting Nederlandse 40) 2/19/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MOCKIN' BIRD HILL ROOTS SYNDICATE POLYDOR
2	2	NO LIMIT 2 UNLIMITED BYTE
3	7	OPEN SESAME LEILA K URBAN
4	4	LIKE THE WAY I DO (LIVE) MELISSA ETHERIDGE ISLAND
6	3	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
6	9	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT DINO
7	NEW	IK HEB EEN EUROMAST PAUL DE LEEU VARAGRAM
8	5	OUT OF SPACE THE PRODIGY TORSO
9	6	EXTERMINATE SNAP LOCK
10	10	IT'S OK IT'S ALRIGHT DEF DAMES DOPE DINO
		ALBUMS
1	1	SOUNDTRACK THE BODYGUARD ARISTA
2	3	BONEY M GOLD-2D SUPER HITS HANSA
3	2	LIONEL RICHIE BACK TO FRONT MOTOWN
4	4	RENE FROGER SWEEY HELLOS & SAD GOODBYES DINO
5	5	ERIC CLAPTON [illegible]
6	6	JOCELYN BROWN SHE'S GOT SOUL ARCADE
7	NEW	MICK JAGGER WANDERING SPIRIT ATLANTIC
8	10	GOLDEN EARRING THE NAKED TRUTH COLUMBIA
9	NEW	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
10	9	MELISSA ETHERIDGE MELISSA ETHERIDGE ARIOLA

CANADA (The Record) 2/15/93

THIS WEEK	LAST WEEK	SINGLES
1	1	FLEX MAD COBRA COLUMBIA/SONY
2	2	DEEPER AND DEEPER MADONNA SIRE/WEA
3	3	A WHOLE NEW WORLD PEABO BRYSON & REGINA BELLE COLUMBIA/SONY
4	4	MR. WENDAL ARRESTED DEVELOPMENT CHRYSALIS/CEMA
5	8	HIP NOP HOORAY NAUGHTY BY NATURE ISBA/TOMMY BOY
6	9	IN THE STILL OF THE NIGHT BOYZ II MEN MOTOWN
7	5	7 PRINCE PAISLEY PARK/WEA
8	7	GANGSTA BELL BIV DEVOE MCA/UNI
9	6	SLOW & SEXY SHABBA RANKS EPIC/SONY
10	NEW	BED OF ROSES BON JOVI MERCURY/PGD
		ALBUMS
1	1	VARIOUS ARTISTS THE BODYGUARD ARISTA/BMG
2	2	ERIC CLAPTON UNPLUGGED REPRISE/WEA
3	5	LEONARD COHEN THE FUTURE COLUMBIA/SONY
4	4	HARVEST MOON NEIL YOUNG REPRISE/WEA
5	1	[illegible]
6	7	THE TRAGICALLY HIP FULLY COMPLETELY MCA/UNI
7	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA
8	NEW	RANKIN FAMILY FARE THEE WELL LOVE CAPITOL/CEMA
9	9	BON JOVI KEEP THE FAITH MERCURY/PGD
10	NEW	MICK JAGGER WANDERING SPIRIT ATLANTIC/WEA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED PWL CONTINENTAL
2	2	WHY CAN'T I WAKE UP WITH YOU? TAKE THAT RCA
3	3	LITTLE BIRD ANNIE LENNOX RCA
4	5	I'M EVERY WOMAN WHITHEY HOUSTON ARISTA
6	11	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
6	NEW	GIVE IN TO ME MICHAEL JACKSON EPIC
7	6	DEEP EAST 17 LONDON
8	NEW	I FEEL YOU DEPECHE MODE MUTE
9	4	I WILL ALWAYS LOVE YOU WHITHEY HOUSTON ARISTA
10	8	THE LOVE I LOST WEST END featuring SYBIL PWL SANCTUARY
11	17	RUBY TUESDAY ROD STEWART WARNER BROS
12	8	ORDINARY WORLD DURAN DURAN PARLOPHONE
13	18	OH CAROLINA SHAGGY GREENSLEEVES
14	7	STAIRWAY TO HEAVEN ROLF HARRIS VERTIGO
18	NEW	STICK IT OUT RIGHT SAID FRED AND FRIENDS TUG
16	10	HOW CAN I LOVE YOU MORE? (REMIXES) M-PEOPLE deCONSTRUCTION/RCA
17	22	THE SIDEWINDER SLEEPS TONITE R.E.M WARNER BROS
18	NEW	IN YOUR CARE TASMIN ARCHER EMI
19	13	EXTERMINATE! SNAP featuring NIKI HARIS ARISTA
20	21	SAD BUT TRUE METALLICA VERTIGO
21	12	SWEEY HARMONY THE BELOVED EAST WEST
22	NEW	TOOK MY LOVE BIZARRE INC featuring ANGIE BROWN VIRYL SOLUTION
23	19	GROUND LEVEL STEREO MC'S 6CE STREET/4TH+B'WAY
24	15	YOU'RE IN A BAD WAY SAINT ETIENNE HEAVENLY
25	14	IF I EVER LOSE MY FAITH IN YOU STING A&M
26	16	OPEN YOUR MIND USURA deCONSTRUCTION/RCA
27	NEW	KILLING IN THE NAME RAGE AGAINST THE MACHINE EPIC
28	26	LOVE HURTS PETER POLYCARPOU SOUNDTRACK MUSIC
29	NEW	THIS TIME DINA CARROLL A&M
30	NEW	IN THE STILL OF THE NITE (I'LL REMEMBER) BOYZ II MEN MOTOWN
31	NEW	REMINISCE MARY J BLIGE MCA
32	23	BEAUTIFUL GIRL INXS MERCURY
33	35	N.Y.C (CAN YOU BELIEVE THIS CITY?) CHARLES & EDDIE CAPITOL
34	36	THE NAMELESS ONE WENDY JAMES MCA
35	NEW	WHUR [illegible]
36	NEW	HARVEST MOON NEIL YOUNG REPRISE
37	NEW	CONSTANT CRAVING K.D. LANG SIRE
38	28	FOR WHAT IT'S WORTH QUI 3 MCA
39	31	BROTHER LOUIE THE QUIREBOYS PARLOPHONE
40	NEW	(WE DON'T NEED THIS) FASCIST GROOVE THANG HEAVEN 17 VIRGIN

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	EAST 17 WALTHAMSTOW LONDON
2	3	R.E.M AUTOMATIC FOR THE PEOPLE WARNER BROS.
8	11	ANNIE LENNOX DIVA RCA
4	NEW	DURAN DURAN DURAN DURAN (THE WEDDING ALBUM) PARLOPHONE
6	9	YAKE THAT TAKE THAT AND PARTY RCA
8	1	BUDDY HOLLY & THE CRICKETS WORDS OF LOVE POLYGRAM
7	6	EN VOGUE FUNKY DIVAS EASTWEST AMERICA
8	7	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF COOLTEMPO
9	RE	MICHAEL JACKSON DANGEROUS EPIC
10	4	THE CULT PURE CULT BEGGARS BANQUET
11	22	SIMPLY RED STARS EASTWEST
12	8	DAVID ZINMAN/LONDON 3INFONIETTA GORECKI SYMPHONY NO 3 ELEKTRA NONESUCH
13	13	THE STERED MCS CONNECTED 4TH + B'WAY
14	8	DINA CARROLL SO CLOSE A&M
16	RE	K D. LANG INGENUE SIRE
16	2	THE BELOVED CONSCIENCE EAST WEST
17	31	PETER GABRIEL US REAL WORLD
18	40	TASMIN ARCHER GREAT EXPECTATIONS EMI
18	NEW	SISTER SLEDGE THE VERY BEST OF SISTER SLEDGE ATLANTIC
20	20	THE 3HAMEN BOSS DRUM ONE LITTLE INDIAN
21	12	MICK JAGGER WANDERING SPIRIT ATLANTIC
22	36	NIRVANA NEVERMIND DGC
23	23	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
24	18	SNAP THE MADMAN'S RETURN LOGIC/ARISTA
25	38	ERASURE POP! THE FIRST 20 HITS MUTE
26	18	GO WEST INDIAN SUMMER CHRYSALIS
27	17	BELLY STAR 4AD
28	REN	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
29	15	GENESIS LIVE-THE WAY WE WALK VOL. 2 VIRGIN
30	21	CHER CHER'S GREATEST HITS: 1965-1992 GEFFEN
31	NEW	VAN MORRISON THE BEST OF VAN MORRISON VOL 2 POLYDOR
32	14	ALEXANDER O'NEAL LOVE MAKES NO SENSE TABU/A&M
33	10	DINOSAUR JR WHERE YOU BEEN BLANCO Y NEGRO
34	24	GENESIS LIVE-THE WAY WE WALK VOL. 1 VIRGIN
35	NEW	T'PAU HEART AND SOUL-THE VERY BEST OF T'PAU VIRGIN
36	RE	U2 ACHTUNG BABY ISLAND
37	30	ABBA GOLD POLYDOR
38	NEW	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
39	26	LIONEL RICHIE BACK TO FRONT MOTOWN
40	25	BON JOVI KEEP THE FAITH JAMBOO

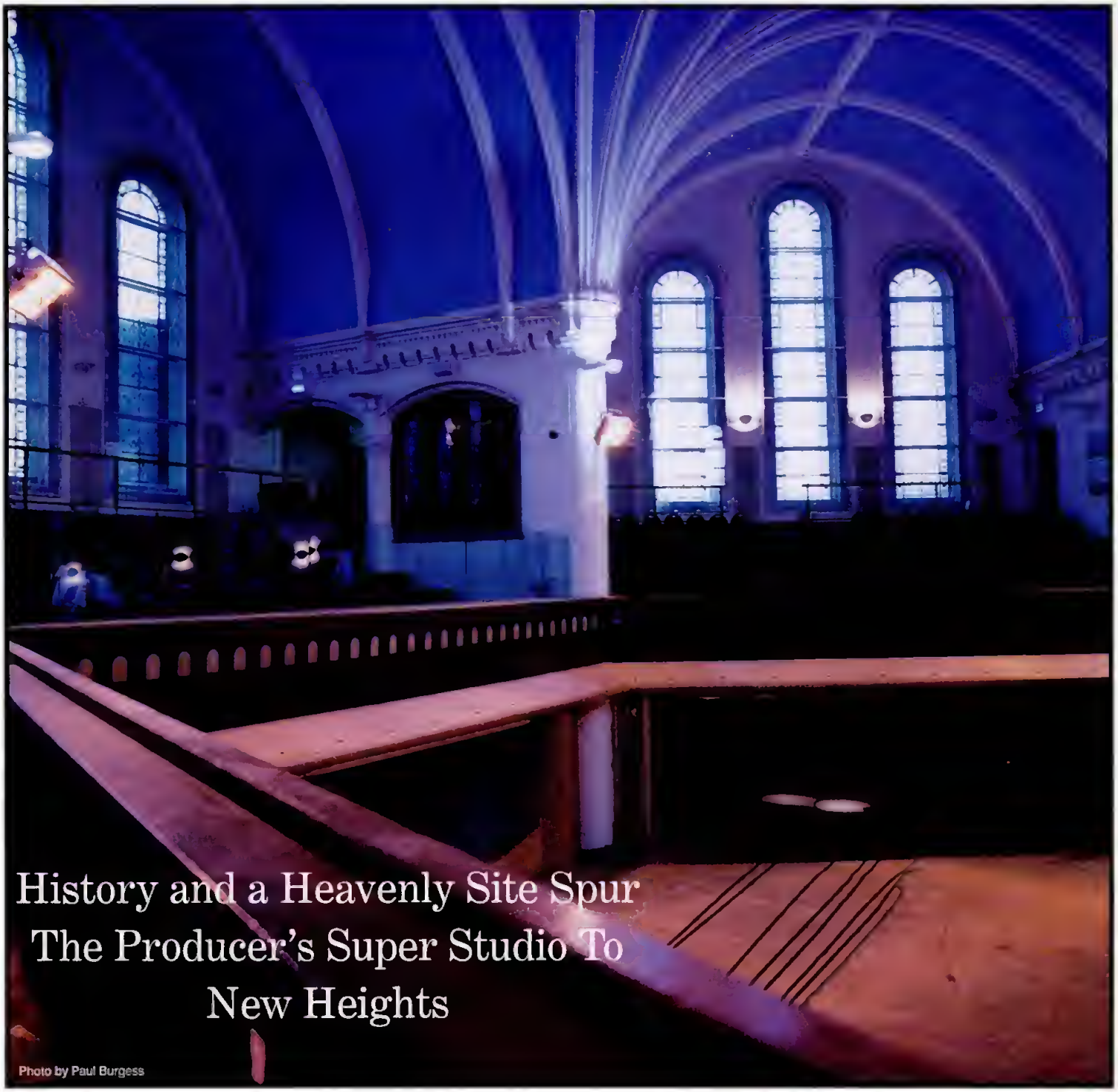
Hits Of The World is compiled at Billboard/London by Julie Boodhoo Contact 71-323-6686, fax 71-323 2314/2316

Wishing you
and
the new studio
every success

Best Wishes
Elton John & John Reid

A New Era For George Martin's AIR Studios

A BILLBOARD ADVERTORIAL



History and a Heavenly Site Spur The Producer's Super Studio To New Heights

Photo by Paul Burgess

Good Luck
Georgie
Boy!

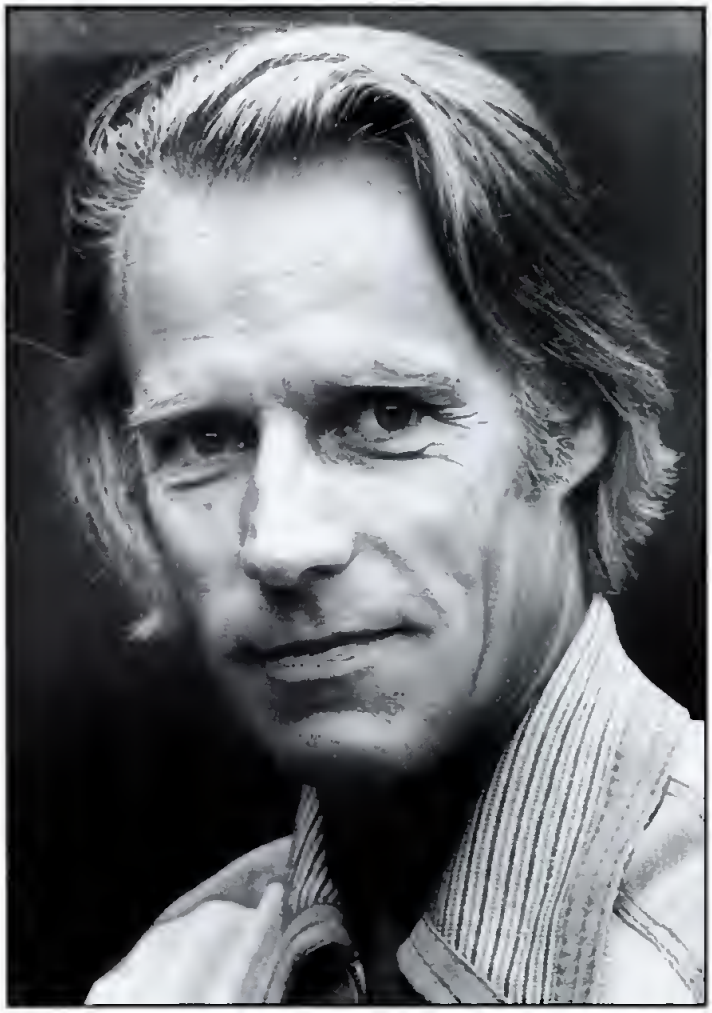
from
Paul + the gang.

MPL Communications Limited

A New Era At AIR

George Martin

How The Wizard Of AIR Realized His Vision Of "A Studio Built By Producers For Producers"



"Music is always much better when it comes from the heart, with live performance."

By Neville Farmer

When the Beatles signed their contract with Parlophone Records, George Martin already had several years behind him as a label manager and producer. By rock 'n' roll standards, Martin was part of the establishment, with his straightforward manner, tweed jackets and sober ties. But his musical talent and ability to bring out the best in the four lads from Liverpool changed the British music industry forever.

Ironically, it might never have happened, for they had been rejected by every record company in the country and George had been on the verge of leaving Parlophone when he first gave them an audition.

"I had decided to leave EMI at the beginning of 1962, believing fiercely that producers should have their rewards in the form of a record royalty—something that EMI consistently refused," says Martin. (Producers today obtain royalties of around 4 percent or more.) "A postponed decision meant that I was still running Parlophone during that fateful 1962, when I met up with Brian Epstein."

AIR's clout was not due only to George Martin's great track record. His partners, John Burgess, Ron Richards and Peter Sullivan, were also very successful producers. Burgess had joined EMI in 1951 in press and promotion. After the company acquired Capitol Records, he spent his time promoting Sinatra, Dean Martin and Peggy Lee, but he was more interested in making music than writing about it. He was able to take an unusual sideways step to become assistant to top producer Norman Newell and was soon producing a string of hits with Adam Faith, Manfred Mann, Freddie & the Dreamers and Peter & Gordon. Richards, as Martin's assistant on the Parlophone label, was then producing the Hollies and P.J. Proby, while Sullivan was at Decca scoring with Tom Jones, Lulu and Engelbert Humperdinck.

The new company, Associated Independent Recordings, had a catchy acronym—AIR. Initially, they used Abbey Road, Chappells and Morgan Studios for their work, but it was always their intention to have their own studios. "By the time 1967 came along, we had accrued enough money from royalties to build our own studios," says Martin.

They started building AIR Studios at the Oxford Street site in 1967 and opened two rooms in early 1969. Luxuriously situated in the center of town, AIR was the envy of the studio world. Studio One featured a 16-track channel Neve console that outstripped most other studios in town.

Says Martin, "Our motto then still holds true today: 'a studio built by producers for producers.' Most of the places in which we had worked were very good indeed, but we felt that we could do better—provide not only superb gear but create a great environment. The right atmosphere was fundamental. We were the first to have 24-track and also console automation, with the early Necam system, long before SSL had begun."

The first session in AIR Studios was the third album for the Climax Blues Band, a group signed by Chris Thomas, who had joined the company as a junior producer. They were also the first group to record at AIR Studios Montserrat, the facility built 10 years later in the West Indies.

Another session in that first week was with Cilla Black, the young star who had been a cloakroom attendant at the Cavern Club in Liverpool in the early days of the Beatles.

In the beginning, more than half the studio time was taken up by the company producers. Keith Slaughter had come over from Abbey Road to handle the technical side with support from Dave Harries. Various engineers joined as well, including the legendary Geoff Emerick and Bill Price and young turks such as Jon Kelly and John Punter, adding to the brilliance of the team.

Producers and engineers were still different species then, and AIR's partners saw a great advantage in creating a training ground for both. The more people using AIR's methods, the more using AIR's studios.

"We reckoned we had a kind of philosophy in our engineering and production work, and we were able to indoctrinate young people into that way of working," says Martin. "The ambition of every tape operator was to become a great engineer, and they would learn from the stars. A really firm grasp of all technical aspects with meticulous attention to detail was a 'sine qua non,' and a musicianly approach to studio work meant a slight overlap of the producer's function, which was all to the good.

"We taught never to trust machines too faithfully—the ears were always the best judge." This attitude is no different today; the acoustic testing in the new studios took place with the participation of the London Symphony Orchestra & Chorus and the Britten String Quartet.

By 1975, the AIR hierarchy had changed: Richards and Sullivan went their separate ways, and Burgess took over the reins as managing director. As the various engineers and trainee producers blossomed, Burgess developed their careers as independents, and the AIR legacy was passed on through the millions of albums sold by Chris Thomas, John Punter, Jon Kelly, Steve Nye, Nigel Walker and Jon Jacobs.

The '80s have seen a serious sea change in the health of recording studios, with the recession biting deep into the heart of the business generally. But AIR's name is synonymous with excellence. In opening the new AIR at Lyndhurst Hall, Martin and Burgess are continuing a theme that goes back to a time before anyone realized that the British made great records. The new engineers at AIR measure up to the tradition that they continue to forge. The new facilities offer more than anyone could possibily have dreamed of in 1965.

It is not every recording complex that has the Prince of Wales as guest of honor at its first recording. That first session was a live performance for The Prince's Trust Charity of "An Evening With Dylan Thomas"—the staging of a musical for one night. It was directed by and starred Anthony Hopkins and featured a host of stars including Tom Jones and Jonathan Pryce. It combined live and recorded voices with orchestra, sound and lighting effects, and hard disc and multi-track recording—all before a royal audience with 550 people. It was a good test for a start!

"I have a passion that one should always have the courage to be experimental," says Martin. "So much music that comes from the over use of computer technology sounds monotonously dull. I would like to see people experimenting more with original sounds rather than accepting what they are given. And music is always much better when it comes from the heart, with live performance. There is a buzz that comes from people actually playing together that no amount of technical chicanery can equal." ■

A New Era At AIR

John Burgess, outside AIR Lyndhurst

In terms of staff, equipment and acoustics, for me AIR Lyndhurst is the recording studio by which all others are measured. ***Neil Dorfsman, engineer and producer***

AIR Lyndhurst

The Studio Maintains Its Place In History– And Its Penchant For Making It–In 'New' Digs

By Zenon Schoepe

Opened in the heady days of the late 1960s, when the U.K. quite simply led the world in recording studios, AIR Studios at Oxford Circus rode the crest of the creativity wave that swept the country following the recording exploits of the Beatles.

Heritage is one of the unique features of recording in Britain, and AIR Studios has always been an integral part of that heritage. It continues to blaze a trail well into its third decade as an international center of recording excellence. One of the great survivors, AIR has the unassailable quality of possessing history and being part of recording history, having always maintained its position at the very forefront of recording history. The reputation for excellence of its in-house engineers is legendary, with Lance Phillips, Geoff Foster, Rupert Coulson, Andy Strange and Steve Orchard—who have all worked with the world's leading producers and artists—providing an essential and efficient link between the client and the technology.

The move from AIR's home of 21 years, the northeast corner of Oxford Circus in central London, to its new site at Lyndhurst Hall, in the highly desirable foothills of Hampstead in northwest London, has transferred the tradition and upped the ante into a new era.

It is the opening of the most ambitious and largest recording complex on the international circuit. And AIR, through a 50-50 collaboration between Chrysalis and Japanese giant Pioneer, is realigning itself subtly in new directions that draw on the strengths for which it has become world-famous.

> The main hall's capabilities comfortably span orchestral recording, television programs, conferences and press launches.

An all-digital audio for video AMS Logic 2 postproduction studio is numbered among the five studios of the complex, along with an all-digital Logic 2 mixing room. Both implementations are characteristically pioneering. Traditional recording expertise, however, is not neglected, with the presence of an SSL 8000 mix room, a Neve VRP Legend serving the cavernous main hall, which can comfortably function as a television studio, and the legendary old custom Neve situated in an all-new Studio 1 to continue what Studio 1 at Oxford Circus started.

Says technical director Dave Harries, "Studio 1 resembles in volume and area the Studio 1 at Oxford Circus. That's intentional because it can be marketed at the same area of recording with the same desk—the last desk that Rupert Neve designed while he was still at Neve."

Only three of these custom Neve Superconsoles were ever built, and AIR once owned two—the other is at AIR's Montserrat resort studios. The desk, which is extended with Focusrite channels, has been extensively refurbished for its new home, according to studio manager Malcolm Atkin.

"It's the family silver," he says. "We've not touched the architecture, but we've put in new knobs and switches and integrated GML automation for faders and aux send switches. We're still using the remote mic amp system, which is fairly unique to that desk. It's a valid concept because Rupert Neve convincingly demonstrated to us that cables over 20 meters could cause problems with some types of microphones."

Harries adds that they didn't want to run the risk of adding things to the desk that might alarm users. "We're keeping the tradition of that console going," he says.

The Rear Hall, as the live area of Studio 1 is called, has also been enhanced over Studio 1 at Oxford Circus. "We've accommodated people who want to use the hall on its own and those who want isolation areas for rock 'n' roll. There are moving walls that can chop the room into sections," says Atkin. "A similar principle is used in the main hall, and it is extremely efficient."

This high regard for the preservation of analog technology at its purest has been interlaced with a strong move at AIR Lyndhurst for digital

Continued on page A-14

Turned
out
nice
again
George !

Love from Apple

A New Era At AIR

Lyndhurst's main hall during construction

When George Martin found the original Oxford Circus building for AIR Studios, he was told that the premises were too ambitious for a studio. However, when AIR opened in 1969 it soon became the premier studio in London and was regarded as 20 years ahead of its time. Well, the 20 years are now up and George Martin has found an even better location for AIR. So Lyndhurst Hall should excel for at least the next 20 years!

Bill Price

Scripture, Kings & Monster Movies

A History Of Lyndhurst Hall

BY NEVILLE FARMER

In the Middle Ages, Belsize Park was known by its Norman/French name, Bel Assis. It was officially noted as the "messuage and 57 acres of land in Hamstede which Sir Roger De Brabazon gave to Westminster Abbey in 1317." In modern English, Bel Assis means "beautifully situated," and even now the luxurious hillside residential area just north of Regents Park lives up to its name.

Haverstock Hill, leading up to the still quaint village of Hampstead, was the hunting ground of kings and lords for hundreds of years. The lush grounds were fed by the crystal springs that rose around Hampstead.

The beauty of Hampstead and its proximity to the city made it fashionable with artists, writers, leading society figures and politicians. To this day, Hampstead has the same image. One area is known as the artists' village, and the local member of Parliament is Oscar-winning actress Glenda Jackson.

By the time Lyndburst Hall was built in 1884, the hillside at Belsize had lost much of its open lands and had become a network of leafy avenues lined with opulent red-brick merchants' houses. The new developments needed religious support, so several churchea and synagogues were built for the different denominations living there.

The main hall at Lyndhurst was designed by famed British architect Alfred Waterhouse, who also designed London's beautiful Natural History Museum. It was used as a Methodist and then Congregational church, and the laying of the foundation stone is recorded in a tiny but beautiful stained glass window inside the old main entrance. As the century turned, a four-story wing was added as a missionary school, which entertained such luminaries as Livingstone and Stanley.

The churcb maintained its ecclesiastical role until 1979. Part of the school wing was converted into luxury apartments and the main hall had various and occasional tenants, including the crew for Jim Henson's "Tbe Monster Movie," which was filmed there. It was also the main production office of Paul McCartney's "Give My Regards To Broad Street."

Through the 1980s, the building lay sad, empty and boarded up.

Meanwhile, the 20-year lease at AIR Oxford Circus had been a point of discussion among the management for some years. Ten years before they actually had to leave, they were talking over future plans and prospects. In the last five years, they searched the southeast of England for premises where they could achieve and advance the original purposes of AIR.

The concept was to restore the fabric of the building to its original splendor, while introducing recording facilities to the highest international standards.

Possible purchases included Jacobs Studios, a Georgian country house in the fields south of London, and Bray Film Studios. Bray was a relic of the great daya of the British film industry, which had lost most of its greatness through the protectionist policies of governments of the 1950s and 1960s. Bray almost became the future of AIR, but the owners wanted far too much money. By the time the price had dropped, AIR was in love with Lyndhurst Hall.

But Lyndhurst posed some serious challenges for any architect, not least of which was its listing as a building of outstanding architectural interest by the Department of the Environment. The beauty of its lines and the artistry involved in its construction were protected, and any changes had to be approved by English Heritage. However, it offered fantastic possibilities within its 28,600 square feet.

London has many recording facilities but very few purpose-built orchestral rooms. For years, most classical recordings had been recorded in centers like Watford Town Hall or the Kingsway Hall. All were dogged by problems of lack of isolation. Kingsway was noted for the intrusion of the underground trains passing beneath during quiet string solos and had closed a few years earlier.

As the technical standards posed by

Continued on page A-10

EMI Records Group UK & Eire
Wishes The New Air Studios Every Success

PHOTO BY TET SUYA KAMEYAMA

Yoshiki

Japan's number 1

recording artist

is honoured to be

the first to record

at the new Air Studios

with The London

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Y O S H I K I

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He is a unique breed of artist who continues to challenge himself to create.

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Released 7 Singles with combined sales of 4,500,000 copies.
Released 5 videos with combined sales of 1,000,000 copies.
First Japanese artist to sell out three consecutive concert dates at Tokyo Dome (Total attendance 150,000 people)

TOSHIBA EMI
Japan Music Agency Inc.

A New Era At AIR

I have always considered AIR Studios in Oxford Circus to be a very professional studio of the highest caliber and have enjoyed using it for many years. It has a great history and pedigree and I'm sure it will continue in Hampstead with the same professionalism and enjoy at least another 25 years as London's leading studio. I will definitely be using it and wish them every success.

John Kelly, Producer

The windows of Lyndhurst

Lyndhurst History

Continued from page A-6

digital recording (which became a standard in classical long before rock) became increasingly demanding, the old large orchestral venues were unable to achieve the necessary isolation from outside noise. The main hall at Lyndhurst was ideal, if properly isolated. By using the additional space to complement the main room with smaller studios, mix rooms, post production, foley suites and editing facilities, AIR could make the transition in style from the best in audio recording to the the ultimate in multimedia production.

The building was purchased in 1989. Planning permission was granted, partly because the rebuilding would retain and enhance so much of the structure's stunning features, and a huge team of experts began to plan its resurrection. Fit-out project managers Cassidy Taggart Partnership, architects Heber Percy Parks, structural engineers Beers, interior fit-out designer Angus Macpherson of Macademy and acoustical engineers Sandy Brown Associates started to unravel the intricacies of the historical order with AIR's longtime technical wizard and project chief, Dave Harries.

The concept was to restore the fabric of the building to its original splendor, while introducing recording facilities to the highest international standards. The facilities had to include five control room suites, two large studios, a video suite, lounges, residential units, a restaurant and recreational room and offices. But stained glass windows, church choir stalls, timber flooring, stonework and moldings, brickwork and the organ pipes had to be retained.

The huge stained glass windows had to be triple-glazed on the inside to preserve the external appearance. From the outside, in fact, only the floodlighting at night would suggest that it is anything but a church. Inside, Angus Macpherson came up with designs in wood, brick and stone that drew on original plans and added a sympathetic touch of luxury to the practicalities of Victorian design.

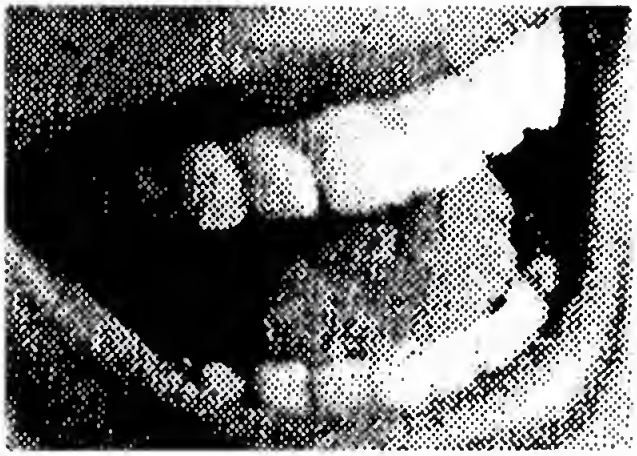
The construction was not without problems. Digging out the basement for the heating and air-conditioning plant had been painless, as the building was supported on solid and dry London clay. But the downpour on the night of Pavarotti's concert in Hyde Park turned it into a swimming pool. About 10 feet away, the elevator shaft opened up to one of Hampstead's famous streams, a tributary of the Fleet River, and the flood almost washed away the adjacent cottage.

The building also produced other surprises. One square meter of the ground in Studio 1 is consecrated ground, which cannot be used either for profitable business or the sale of liquor, though that was seen as unlikely to affect the recording business!

Dave Harries even suggested bottling the water from the spring and running a fountain in the lobby. Sadly, the water is no longer as pure as it was and the plan was scrapped. But the years of planning, the problems and the sweat have produced the most exciting studio building in Britain in 60 years. ■

AIR has always been one of my favorite studios. I'll miss the old place but look forward to the new home.

Mike Fraser, producer



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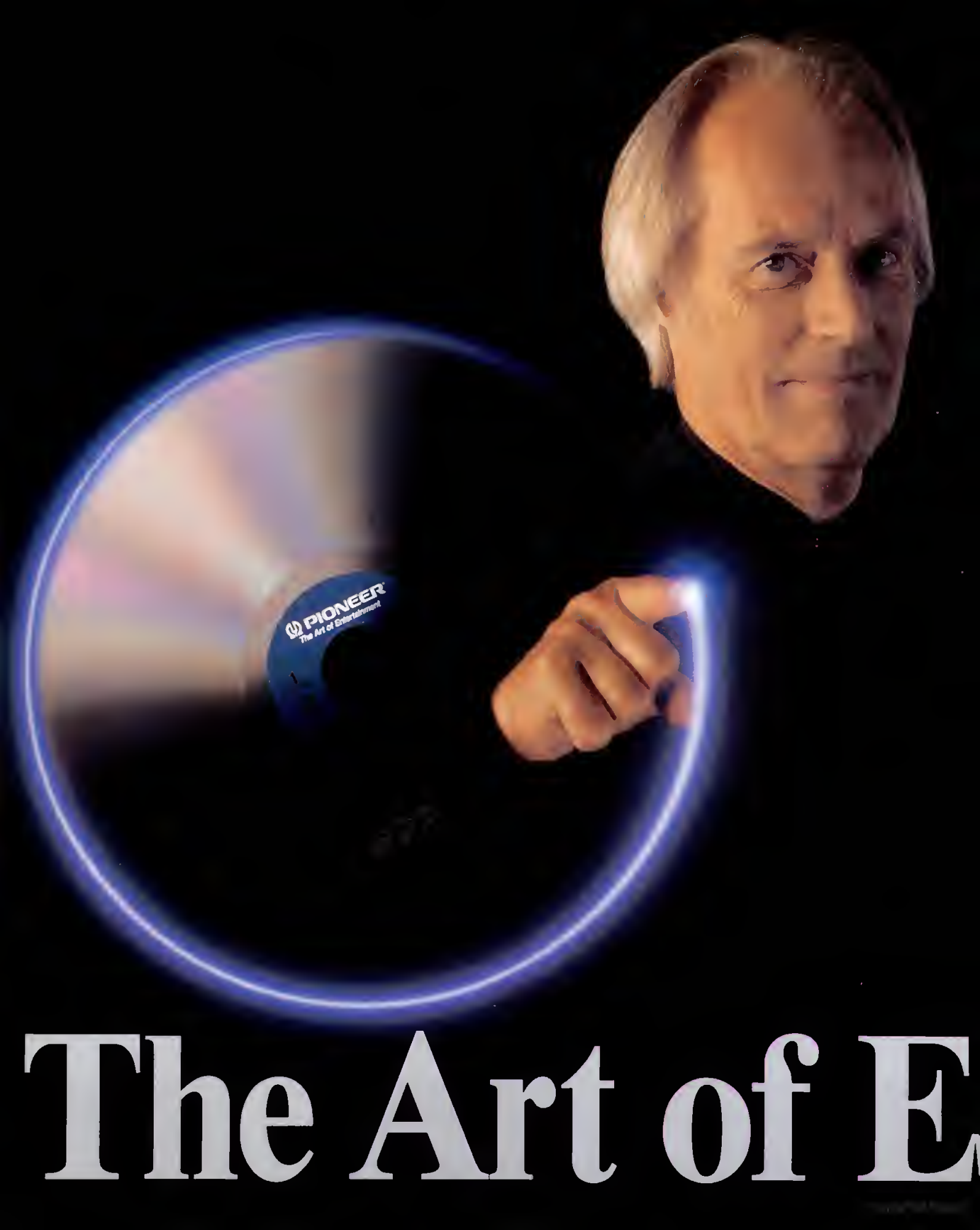
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"Great sound sets the foundation. Pioneer laser elevates it to visual art."

—George Martin, Head of Air Studios Lyndhurst

George Martin has always had the keen ability to forge new directions in the music industry. He signed the Beatles in 1962. And went on to produce their recordings. In 1969 he designed the first Air Studios, which remains one of the world's preeminent recording venues.

Now Mr. Martin's passion for new directions in entertainment has led to a unique partnership with Pioneer.

Combining artistic sense with technical expertise, this team is building a new audio-visual production studio in London. Along with continued emphasis on establishing innovative approaches within the music industry, future plans include installing Pioneer's state of the art laser disc editing and mastering system. At the new Air Studios Lyndhurst, George Martin and Pioneer will produce some of tomorrow's most exciting new music, film and video.

Teaming with Air Studios is just one way that Pioneer is aggressively expanding the frontiers of entertainment. It's a venture that stems from Pioneer's passion for combining art and technology for the enjoyment of people the world over.

ntertainment

A New Era At AIR

Martin is currently producing the debut album of promising young Japanese artist Yoshiki.

AIR Lyndhurst

Continued from page A-4

technology at its highest, which ties in conveniently with an area that the studio wants to explore.

"We hope to expand more towards television," explains Harries. "The main hall has many uses apart from recording and will be used for shooting TV. We've got three phases of 300 amps available for lighting and have arranged for a prefabricated lighting rig which we can put in at very short notice. We've pre-wired TV camera points in consultation with Chrysalis Mobiles, so they can bring an OB truck along and just plug into the wall."

AIR Studios continues to blaze a trail well into its third decade as an international center of recording excellence.

Through its collaboration with Pioneer, AIR originally planned to provide laserdisc mastering at Lyndhurst but when the market didn't develop an alternative plan was hatched. "We always realized that we would have to go into some sort of video for television postproduction," says Harries. "Chrysalis Television has just about every type of television facility among its companies except for a good audio postproduction facility."

Thus the video floor, run by ex-Thames TV dubbing engineer Cliff Jones, completes the Chrysalis jigsaw by means of an AMS Logical 2 digital desk and Audio-File hard disc editor. The complex's second AMS package is installed in Studio 3—one of the world's first all-digital mix rooms.

"AIR has never been shy about taking technical steps," explains Harries about the choice of the Logic 2 for Studio 3. "There was absolutely no point in not having a digital desk. It's going to be very exciting," he adds.

"It's a full 20-bit digital system with 48 strips giving 192 channel capability, and we have a lot of clients who are eager to get on it," says Atkins. "We've also taken a full set of AMS 20-bit mic inputs for recording straight off the main hall."

AMS was able to inatall a Logic 2 system at AIR Oxford Circus last July, allowing the studio to evaluate its purchase thoroughly in a low-pressure situation so that both sides clearly understand what the other is doing. "You can do things on it that you just can't get near on an analog console—100:1 compression ratios that don't pump at all. It shouldn't happen in the real world, but it's perfect," enthuses Atkin.

"The Logic 2 looks very much like an analog console and doesn't scare people," he explains. "The eight assignable controls per strip give it the feel and drive of an analog desk, which is very reassuring in this intermediate stage before the whole world accepts digital."

Atkin believes that the MADI connections between digital desk and digital multitrack will revolutionize the approach to machinery. To this end, Lyndhurst boasts a central machine room. "Each studio has its own machine room, but I anticipate that more and more of these facilities will become centralized as network systems. It's been a method of operation for years in video," he says, adding that, with the increasing average number of channels and tracks being used on a session, analog wiring and connection has become ungainly.

Studio 3's Logic 2 has an 8-output, 4-hour AudioFile mounted integrally, an arrangement that Harries and Atkin believe heralds the beginning of the new way to mix masters. "There are 1,001 ways you can use the AudioFile in a mix," says Atkin. "You can master to it, time slip, edit, sample, create effects and all the other things you can only do with a hard disk editor. It has established itself immediately here as the way to work. You can make the production master on the same console—something people have wanted to do for a long time."

Undoubtedly the jewel in the Lyndhurst crown is the breathtakingly enormous main hall served by the 72-channel Neve VRP Legend with Flying Faders and film monitoring functions to serve the demand for film work, especially when used with its Pioneer video wall. However, natural light and beautiful stained-glass windows add to the recording area's suitability and versatility for television production.

"The very first thing that was done in there was 'Under Milkwood' for the Prince's Trust, which was a piece of theater that stretched just about every facility we have," says Atkin. "We demonstrated to ourselves and everyone else that we could put an audience of 600 in there and record it and put it out for TV all in one go."

Thus the main hall's capabilities comfortably span orchestral recording, film scoring, rock 'n' roll recording (large isolation booths are available), through all the permutations of television programs and on to conferences and press launches. A hundred seats are even rigged for audience voting.

Flexibility of a different sort is available in Studio 2, which offers state-of-the-art mixing facilities based around a 45-degree wraparound 80 frame, 72-fitted SSL SL8000 G Series with Ultimation automation. Desk EQ is half E and half G series, and an SSL Aux send matrix has been fitted in a room that, like all the others, sports natural daylight.

"It's laid out as a no-compromise mixing room with all the equipment you'll need and the closest and most realistic sound we can achieve," says Harries. Initial reactions from Studio 2's first users, Dire Straits, have been extremely favorable.

"That's amazing," comments Harries. "We've never had a room that has opened without some sort of small criticism. Usually they can find something wrong."

Studio 2 is practically identical in terms of layout and facilities to Studio 3, aside from the big difference of analog and digital consoles respectively—a situation that Harries sees as an interesting opportunity to compare the two media directly.

Both desks' multiformat ability and film monitoring modes correspond to the presence of LCR and stereo surround monitoring in every room. The monitoring system has been built by AIR in collaboration with acoustician Andy Munro and loudspeaker manufacturer Dynaudio. Described as an extremely faithful solution to the room/speaker problem, the systems are powered by Hill Chameleon amps in a move to reinstate main monitors in their rightful place at the head of affairs, according to Harries. "We've always customized monitors at AIR, and for the last seven years we've been using Dynaudio units," he says. "The rooms are built as a concept around the monitors to achieve the best possible result at every angle."

Harries believes that many main monitors, particularly those from the U.S., leave a lot to be desired and have caused the move toward the use of near-fields. "There is more distortion in most of those horn systems from America than in all the speakers put together in this place," he observes. "We feel that if you have a very true set of main monitors, which is very hard to achieve, people will work with them and get the results they want. We're not trying to blow away any other type of monitor—there are limitations with any speaker, but ours are built into the room properly."

The Lyndhurst studio monitors are derivatives of DynaudioAcoustics M4 4-way systems, using four 12-inch bass drivers in all rooms apart from the main hall and Studio 1. There the existence of control-room windows necessitated the use of twin Pioneer TAD 15-inch bass drivers in large ported enclosures to overcome the lack of available baffle space.

"The idea is to have speakers on which you can hear everything you're doing," says Harries. "Most engineers could hear a half dB turn in EQ, and these speakers will let them hear it."

Every professional multitrack format is represented at Lyndhurst:

I'm certain AIR Lyndhurst will be one of the world's premier recording facilities. I can't wait to record in the big hall, where I hope to make a new record this year. At present, I'm in the mixing suite and it sounds better than any control room I've heard. It's particularly good to see the same people who ran the old studios so well all together in the new one. My congratulations to everyone concerned.

Mark Knopfler

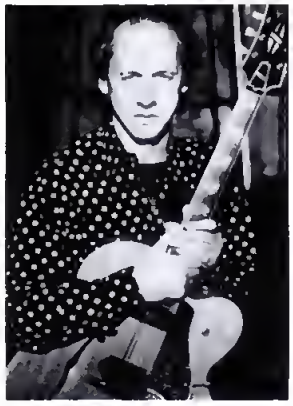

Photo by Paul Cox

A New Era At AIR

Sony 24 and 48-track DASH digitals, Mitsubishi X850 ProDigi digitals, five Studer A800s and Otari MTR90 with Dolby SR available if required. Atkin adds that more digital machines are likely as the work load changes, particularly with regard to classical recording.

Two-tracks include Sony 1630 and an Ampex ATR102, described by Atkin as "quite an old gentleman these days, but still the best half-inch machine going. Increasingly, most of the work goes on to DAT. We are market-led—our clients tell us they want DAT machines and 20-bit converters and that's what we give them."

Atkin admits that AIR has a very extensive "top cupboard," which any session can draw on, including "bucketfuls of mics," such as old valve Neumanns as well as such modern devices as B&Ks. "We have plenty of old mono and stereo Fairchilds and old Pultecs. We've got stuff going back 20-odd years—we don't throw anything away. We've even got an Eventide flanger and Grampion Spring echo—they all find a use somewhere along the line.

"One of the things we've noticed in this building is that the staircases all have wonderful natural echoes to them. And because they're all soundproofed, they're all usable."

Each control room is kitted out with an Akai sampler, Eventide H3500 and Lexicon 300, in addition to more rudimentary outboard processing. MIDI tie lines with line drivers are also fitted in each room. "Our chief engineer Rob Haggas has developed and installed the hardware for a recall system for the patchbays," adds Atkin. "Each jack insertion point has an LED above it. If you record a patch set-up and then recall it, you'll be given a pair of flashing LEDs for each pair of connections.

"It also has a lot of uses with a cleared patchfield. If there is a fault anywhere on the system, an LED will light—so it's diagnostic as well as convenient. You'll immediately be able to tell if someone has been interfering with the patch."

The whole site is wired for RS422 and house sync to U.S. and European standards with a Lynx Timeline controller system so that any machine in the building can interact with any other, and the whole system runs balanced with Mogami oxygen-free cable throughout with the studio's own technical earth.

Air conditioning is fully computerized and each studio has its own kitchenette and toilet—a luxury that space restrictions did not permit at Oxford Circus. Additional benefits of the move include parking facilities, five bedroom accommodations with bathrooms, a restaurant, a games area and a lounge with a kitchen.

"Everything we have done at Lyndhurst has been done to the very best of our abilities using all our experience," says Harries. "We have compromised as little as possible." ■

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A New Era At AIR

AIR's Moving Experience
Lyndhurst's Renovation Took Teamwork & A Sensitive Touch

By ZENON SCHOEPE

Faced with the prospect of moving 21 years of accumulated audio paraphernalia, AIR Studios started to look for new premises in the mid-1980s. Lyndhurst Hall was appealing for both its charm as a Grade 2 listed building and its potential as a unique recording venue.

Its selection by AIR was the building's salvation. It had been standing idle and in disrepair for more than 10 years, its splendor tainted and worn by the ravages of the seasons. Consequently, much more was involved than simply moving in.

Lyndhurst Hall had to be totally rebuilt from the inside to renovate its structure and to satisfy the criteria for a recording venue that would operate at the very pinnacle of the industry.

"We couldn't afford to have sound break through between studios—from the outside or from the inside," says AIR technical director Dave Harries. "When you're building a studio for people like George Martin, it has to be right."

Studio manager Malcolm Atkin points out that the main problem was that a conversion was involved. "If we had a green field site we would have just put everything on the ground floor. You'd start with the internal volume you wanted and work outwards," he says.

"With a conversion, you eventually come to an outside wall and six inches might make all the difference to a room," explains Harries. "You start off talking about yards, then you come down to feet, and eventually you're arguing about a quarter of an inch."

Matters were complicated by the building's historic importance. The English Heritage is interested in preserving the outward appearance of the former United Reform Church and respecting various internal details. Rather than restrict planning, this actually added to the atmosphere and uniqueness of AIR Lyndhurst, which is beautifully and expertly isolated from the busy traffic junction at which it stands.

"We wanted to squeeze as much space out of the building as we could," explains Harries. "We drew on the experience of 22 years at Oxford Circus in terms of what we thought we'd need and the limitations we had there. Our rooms, for example, were not as big as those of our competitors."

Atkin adds that the air conditioning at Oxford Circus, while lasting 22 years, had been designed for the days when facilities like separate machine rooms, artist lounges and kitchenettes were not regarded as essential.

"We knew that we wanted the same number of facilities that we had at Oxford Circus, only bigger—plus something for postproduction," says Harries. Thus a team comprising Harries, Atkin, architect Bernard Parker and in-house designer Angus Macpherson worked long and hard at laying out the floor plans for the empty shell of Lyndhurst long before construction work began.

"Just the deciding where the lift should go was difficult because there were so many options and so many things to take into account," says Harries.

There are three parts to the building: the main hall at the front; an all-new triplex center section, which contains the control rooms; and the rear hall and missionary school, which houses Studio 1, the accommodations and other associated facilities.

"If you look at the construction of the center triplex of the building, there is a giant raft in the basement, which holds the air conditioning," explains Harries. "From that, there is vertical steelwork, and off that, lugs with Tiflex pads holding floating floor constructions of steelwork and concrete—with the walls and ceilings sitting separately. That's how the boxes were made up—a plant room in the basement with three independently isolated boxes above."

The main contractor was Transformations. "They oversaw and built all of the main structure, the basement, steelwork, external works, the restoration work, the acoustic roof, the acoustic boxes, control room floors, lids, block walls, concrete and floating floors, drains, roofs, windows—everything that builders do," says Harries.

The structural engineers were Trevor Gibbons and Peter Chad, with architects Bernard Parker and George Kounnou of Heber-Percy and Parker. The fitting out of the studio was carried out by Macademy, a commercial operation headed by Angus Macpherson and started specifically for the job, with 25 carpenters creating room kits from rough timber and four draughtsmen with full CAD equipment in-house.

"It's not very often that you can have a design-and-build company that has its own woodworking shop," comments Harries. "From building the rooms, speaker cabinets and all the furniture to building desk parts, they did it all."

The acoustic consultant was Richard Galbraith of Sandy Brown Associates, whom Harries considers to be the best. He's especially skilled in the specialist isolation work required in achieving the maximum room area in the complicated center triplex section.

The difficult task of trunking the enormous air conditioning system through the voids between walls and floors was handled by David Cox of Sandy Brown MSU. "Normally, the air conditioning goes in after the main structure has been put together," explains Atkin, "but in this instance it had to be built in early because, in a way, you could never come back to it. It required a lot of attention to what is normally a second-fix item at a first-fix stage."

Atkin and Harries are understandably pleased that the work has been completed correctly, for their confidence has already been tested. One of the first sessions in the main hall, with Henry Mancini, coincided with the arrival of workmen with noisy drills working directly outside on the main road. Neither side heard the other.

With regard to the life expectancy of AIR Lyndhurst studios before a major revamp, Harries is unequivocal. "Tiflex pads have a 100-year guarantee," he says. "We've used basic acoustic principles which have been around since 1927, with panel absorbers and wide-band absorbers on the walls. It's a very low Q system, so we shouldn't really need to alter that. The only reason we'd refit is to re-equip, to change the carpet or the light fittings when we change a desk."

Consistency is a rare commodity in this turbulent world. Here's to the next millennium at AIR Lyndhurst. ■

AIR Studios are uniquely British in atmosphere, and the AIR "School of Recording"–carried over from Abbey Road and the Beatles via George Martin and through to us in Roxy Music by Chris Thomas–proved invaluable to our knowledge of recording techniques. I recently visited Lyndhurst Hall and could feel that the tradition has already been passed on to the new studio.

Phil Manzanera, Roxy Music guitarist

A New Era At AIR

Postproduction Ready

AIR Lyndhurst's important step into audio for video postproduction is unprecedented for a recording studio of AIR's stature. The Lyndhurst complex will be able to follow a television production from the original shoot in the main hall to the final mix in its postproduction and dubbing suite, which is equipped with an AMS Logic 2 digital desk and AudioFile hard disc editor.

"Broadcasters and the general public are becoming increasingly aware of sound quality," says senior dubbing engineer Cliff Jones. "We have engineers with very well-trained ears who have always maintained high standards—standards required for the next generation of broadcasting."

The 20 strip Logic 2, equating to 80 channels through its layering capabilities, and 16-output 8-hour AudioFile Spectra are supplemented most notably by Sony PCM7030 timecoded DATs and Lexicon L300. Viewing is handled by a Pioneer rear-projection 5-inch monitor from Beta SP, high and low band Umatic, S-VHS and the revolutionary Pioneer VDR1000P recordable laserdisc.

"It's a product for which I've been looking for a long time," says Jones. "I've presently got instant access audio but I'm still waiting for the videotape to locate and I'm still jogging bits of tape around heads to synchronize sound effects to picture.

"Using a laserdisc system together with the AudioFile, you've got instant access audio and video," he adds, noting that the system is an improvement over competing products because it has picture editing capabilities. "With the laserdisc, if scenes are dropped you can edit internally in the machine.

"The way ahead, as far as my work is concerned, is the fact that I'm using EDL software and I am producing first-generation audio on my mixes. We are taking from the original field tapes directly into the AudioFile from the editor's final list, mixing it digitally on a digital console, editing it in a digital hard disc based system, and laying it back to digital videotape or timecoded DAT. What the customer hears at home is first-generation audio," he says.

Jones is also running a computer-controlled NSM CD jukebox system from ASC, containing 160 sound-effects CDs, which permits, through multiporting, access to eight other remote users. "Rather than sitting down with a catalog, searching for the disk and loading and cuing it manually, you ask the system for a type of effect, such as 'dog bark.' It lists all the effects with the word 'dog' in the title, you select the effect and press 'cue,' and it loads the disk and plays it out for you."

A preproduction room based around an AudioFile Optica and with a small foley stage is planned for a later date, to act as a feed for the dubbing suite and add even more flexibility to the Lyndhurst operation.

"It will be one of the biggest complexes in Europe," says Jones, "and one of the few that can offer a complete audio service. There is nothing that we cannot work on."

Camera Ready

Early in the development of Lyndhurst, it was decided to fully wire the building for television coverage, in order to minimize rigging time and increase the flexibility of the studios, particularly the main hall, as a venue for television productions.

Chrysalis Television Mobiles, part of the Chrysalis Group, was enlisted to consult on camera positions and install the technical wiring.

Chrysalis Mobiles can now drive on to the Lyndhurst site with a full component signal 12-camera outside broadcast scanner and be fully rigged and ready to record within an hour.

The opportunities of this arrangement between AIR Studios and Chrysalis Mobiles were first demonstrated on the full component picture and sound recording of a gala performance of Dylan Thomas' "Under Milkwood" for the Prince's Trust in the presence of Prince Charles ■

> AIR was the first London studio I recorded in and has remained my favorite because of the great staff and their commitment to professionalism.
>
> *Bruce Lamprou, producer and engineer*

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A New Era At AIR

For His First Lyndhurst Session, Henry Mancini Brought A Panther

By Neville Farmer

Says Henry Mancini, "When I talked to my composer or musician friends in the U.S. and told them I was going into the new AIR studios that George Martin had just built and that it would be the first session of any kind, they thought I was crazy. They said, 'Why are you doing that? Why are you going to go in there and take a chance like that? It's a new studio and there are always bugs.'

"So I told them, 'I trust George.' It's a simple as that. He's always been so meticulous about sound. I came in and had no fears at all, and I was right.

"We're doing 'Son Of The Pink Panther.' We have a maximum of 65 men, a small symphony orchestra really. And there's plenty of room for more strings if we had needed them. The one thing that the musicians have commented on is that it's an orchestral studio in which you can see daylight. They're usually boxes, but this has a nice open feeling. It's a good feeling being able to hear yourself and to hear the other people, which is another thing about a really good studio. It's vital that players are comfortable. I'm happy to have made a little history here.

"The acoustics are wonderful. We're working with temporary baffles on the ceiling because normally in this room there is a four-second delay, which means you hear things a long time after they've finished. For brass, this is a disaster. But they worked on it. They had the London Symphony Orchestra in here doing a practice session, and now the delay is down to two seconds, which is perfect because people can still hear themselves and you still get the ambience.

"I wouldn't hesitate to come back here. I started at the old CTS studios in Bayswater, West London, in 1962, and I must have done upwards of 25 films in Britain. I walk into studios here and I recognize a continuity in the people. I've always been happy with the people here.

"We had seven orchestral sessions and one choral session and we're mixing here. The booths worked terrifically well. We had a tenor singing for a part in the movie. He was in the booth bellowing away, and we couldn't hear him in the hall. We had the percussion section in the other one and it worked great."

Alan Snelling, top engineer who has worked often with Mancini, says, "I think we all had high expectations, but everyone has said that it sounds better than we could have hoped. It has a live, fresh sound, but it's under control as well–both the things you want. The added attraction is the separation room, which can be opened up to make the room even bigger or separated off. We've had drums and noisy things in there and it sounds brilliant." ■

Pioneer and Chrysalis, Joint Venture Partners With AIR Lyndhurst

The 50-50 investment of AIR Lyndhurst by the Chrysalis Group and Japanese giant Pioneer is a unique development in the international recording studio world. It brings together the complementary expertise of both organizations in a joint venture that adds up to considerably more than the sum of the parts.

Explains Pioneer LDCE managing director Kaz Uchida, "The purpose is to be involved with an audio studio for our software business. AIR Lyndhurst is one of the most technologically advanced recording studios and the Pioneer LDC group releases films and music programs on laserdisc, which is the most advanced quality video format.

"This investment embodies our corporate philosophy of pushing the frontiers of art and technology, which is reflected in our corporate identity slogan—'The art of entertainment.'

"Pioneer started in the audio business and high quality audio is our interest. This investment helps keep us in touch with quality audio at the production stage. Pioneer is expanding its business activities from hardware equipment to hardware and also software. That is why Pioneer has invested money in software companies like Caroleo Pictures in Los Angeles, who produced films like 'Basic Instinct' and 'Terminator 2.'"

The move, according to Uchida, is perfectly in line with this new area of interest—Pioneer recently set up a joint venture in London, called Covent Garden Pioneer, with the main intent of producing opera and ballet performances at the Royal Opera House for TV, video and laserdisc.

"Pioneer produces a lot of audio and visual equipment, including laserdisc, and it will be a chance for AIR Lyndhurst to use this in the future," adds Uchida.

Chris Wright, chairman of Chrysalis, sees AIR Lyndhurst as an opportunity to build on internationally acknowledged strengths. "Chrysalis Group is now involved in so much more than just music—essentially film and TV—and we found this building not just as a replacement for AIR Studios but as something completely different," says Wright.

"It incorporates everything that was great about the old AIR Studios, while also being able to be a TV studio and everything else rolled into one." He adds that AIR Lyndhurst can function as a cultural center and an advanced state-of-the-art multimedia complex, as comfortable with orchestral film soundtracks as it is with TV production and traditional rock recording. "It provides a facility the likes of which have never been seen before. It's a move that enhances the group's other facilities. There's nothing else we want now in terms of facilities or hardware. There is nothing else that one would need. We can broadcast anything live from there around the world. We can do anything for anybody as a result of this. It really is exciting.

"We built a great studio on a rock in the Caribbean at Montserrat—it didn't even have a proper airport or port—so I know what we can do with studios. If anybody wants a studio built anywhere in the world, whether it is a rock in the Caribbean or a Methodist Church Hall in London, we can build the best that money can buy."—NF

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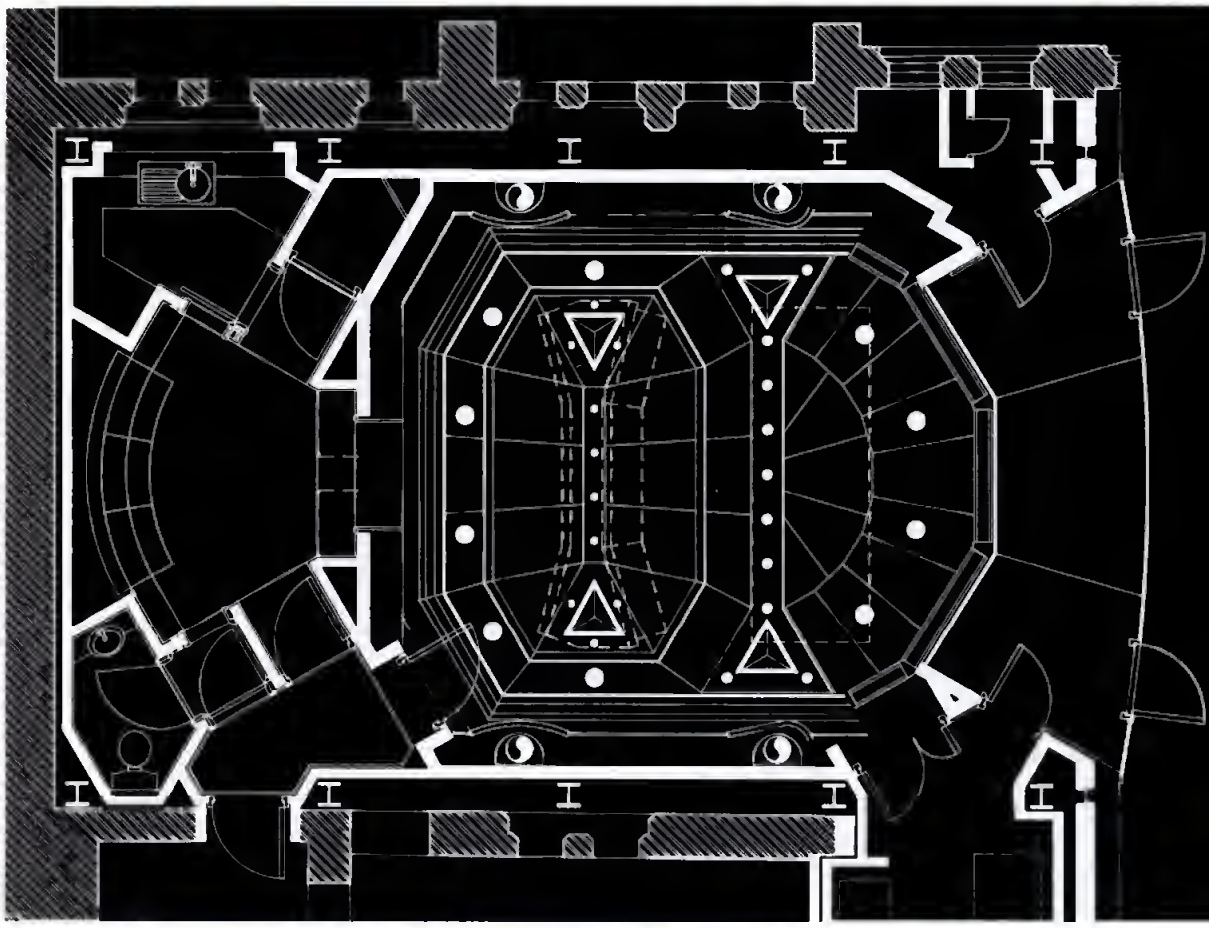

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A New Era At AIR

Thames TV's Lyndhurst Contribution

Part of the massive redevelopment of Lyndhurst Hall involved heavy investment in TV post-production facilities. Thames Television has supplied engineering design consultancy services for the construction of the TV dubbing suite. The design is based around the AMS Logic series of consoles and wherever possible synchronization of digital audio and video formats is accomplished in the central equipment room, which also houses an extensive CD jukebox for sound effects.

Provision has been made for instant access of picture information by the use of a laser video disc recorder which tracks the AudioFile hard disc editor. A surround sound monitoring system has also been incorporated in the design of the suite, which is now supervised by Cliff Jones, who originally pioneered many of the time-saving techniques for Thames Television programs such as "This Week."

Thames Television engineering production department has also produced many of the customized wallbox panels for AIR Studios. A fast production facility for panels and other mechanical items is assured by use of sophisticated CNC equipment, including a computer-controlled engraving machine. All mechanical production processes can thus be done in-house along with assembly and wiring. ■

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Chris Thomas started off before AIR was a studio. George Martin had interviewed him for a job at EMI but the second time round was for AIR. Martin took a shine to the young musician and created a job as an apprentice producer in 1968.

In those days, production was quite a separate thing to engineering and Thomas's background as a classically trained musician and songwriter pushed him to the production side. It was something he had wanted since his schooldays.

"I told my school careers officer that I wanted to be a producer and he said get maths to '0' level standard and you can work up through EMI's accounts department! I joined in 1968 and sat in on sessions with Ron Richards doing the Hollies, Peter Sullivan with Engelbert and Tom Jones, John Burgess with Freddie and the Dreamers and George with the Beatles.

Early learning days at AIR were partly a matter of observing and partly of being thrown in at the deep end.

"I sat and watched for quite a while. But they expected me to sign my own bands and produce them. So I signed the Climax Chicago Blues Band to AIR London productions and licensed to Harvest. The first two albums I recorded at Abbey Road, the third was the first session in AIR Studios."

A Bonus From The Beatles

Thomas's earliest production experience were also pretty terrifying. George Martin went on holiday for a couple of weeks during the recording of the Beatles' "The White Album" and Chris was left in the hot seat. The band quite happily let him chip in and as a thank you he received a 36 pounds bonus which was registered as four keyboard session fees. The Beatles were also in the studios while Thomas produced the two day sessions for the

Climax Blues Band's first album.

"We were in Studio 3 and at one moment Paul McCartney came in to see what was happening. One by one these young kids from Stafford noticed him through the glass and you can almost hear their mistakes on the record as their playing went to pieces."

Two albums later Thomas produced the third Climax set in Oxford Circus as the carpenter clambered around him.

"AIR was great because it was part of this big family. It was incredibly exciting. It's hard to explain because it was a whole new aspect. It was a lot freer. I started working with John Punter who came from Decca with Bill Price. He wanted to produce and be encouraged me to put my hands on the board. We did a few Procol Harum

records, which I was very proud of, and some Roxy Music. That was a very important time for me.

One other thing that was great was that we used to stay in there. After the sessions finished, John would play the drums to get rid of his frustrations.

"At one point I was working on 'Grand Hotel' by Procol Harum and 'Dark Side Of The Moon" at Abbey Road. I'd do noon to midnight at Abbey Road and go back to AIR and record overdubs with John and me playing. I used to go in on the train to Abbey Road the next day and out of force of habit get out at Oxford Circus by accident.

"It was always the aim for AIR to be at the forefront. Before the studios started, George Martin bought a Moog which I learned to program. There were only about four in the country at that point."

Brass In Pocket

Thomas' experience with AIR continued long after he had left the company's employment. Six Roxy Music albums and as many of Elton John's, including the last one and the first and third Pretenders' albums are just part of a catalog that amounts to tens of millions sold. He also used Wessex Studios to produce the first Sex Pistols album. George Martin quips that despite earning a lot more than 36 pounds for producing "The White Album," he probably hasn't earned as much as Chris Thomas!

"The training was brilliant," says Thomas. "Bill Price was very thorough. I can't imagine anyone better than Bill to teach an engineer. Geoff

Procol Harum

Emerick was there and there was this fantastic turnover of people like Steve Nye and Jon Kelly, who started as tape ops. A good studio really does come down to the personnel and the standard of training. Some studios just don't have that depth. The main thing is not to gloss over any problems and be thorough. AIR was fantastic like that.

"The new place is spectacular and I am looking forward to using it. AIR Lyndhurst is a big gamble when so much stuff comes out of samplers, but there is always going to be work for acoustic instruments, so in that way AIR Lyndhurst is reminiscent of what they did when they built it the first time. After all, it was a pretty bold move to do it then." ■

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Live area: 5,000 sq. ft. 50 ft. hit., two 500 sq. ft. isolation booths; two 50 sq. ft. isolation booths.
Accommodates more than 100 musicians; wired for outside broadcast and lighting; seating capacity, 600.
Pioneer Cube System video wall (5x4), 9 ft. Bosendorfer, with MIDI-Forte.

STUDIO 1

Control room: 600 sq. ft.
AIR customized 72-channel Rupert Neve/Focusrite console, with remote mic amps and GML moving fader automation.
Live area: 1,600 sq. ft. Moving wall isolation system; three guitar booths; one mobile booth.
Accommodates 60 musicians; 7 ft. 4 in. Bosendorfer with MIDI-Forte.

STUDIO 2

Control room: 500 sq. ft.
80 frame 72 fitted SSL SL8000G with Ultimation moving fader automation.
Live area: 80 sq. ft; overdub booth.

STUDIO 3

Control room: 500 sq. ft.
AMS Logic 2 digital desk, 48 strip (four layers). Eight output AMS AudioFile Spectra.
Live area: 80 sq. ft; overdub booth.

TV DUBBING SUITE

Control room: 300 sq. ft.
AMS Logic 2 digital desk, 20 strip (four layers). Sixteen output AMS AudioFile Spectra. Beta SP, Lo/Hi band Umatic, S-VHS. Pioneer VRP1000P recordable video laserdisc, computerized CD jukebox sound-effects library, timecoded DAT.
Live area: 60 sq. ft; voice-over booth.
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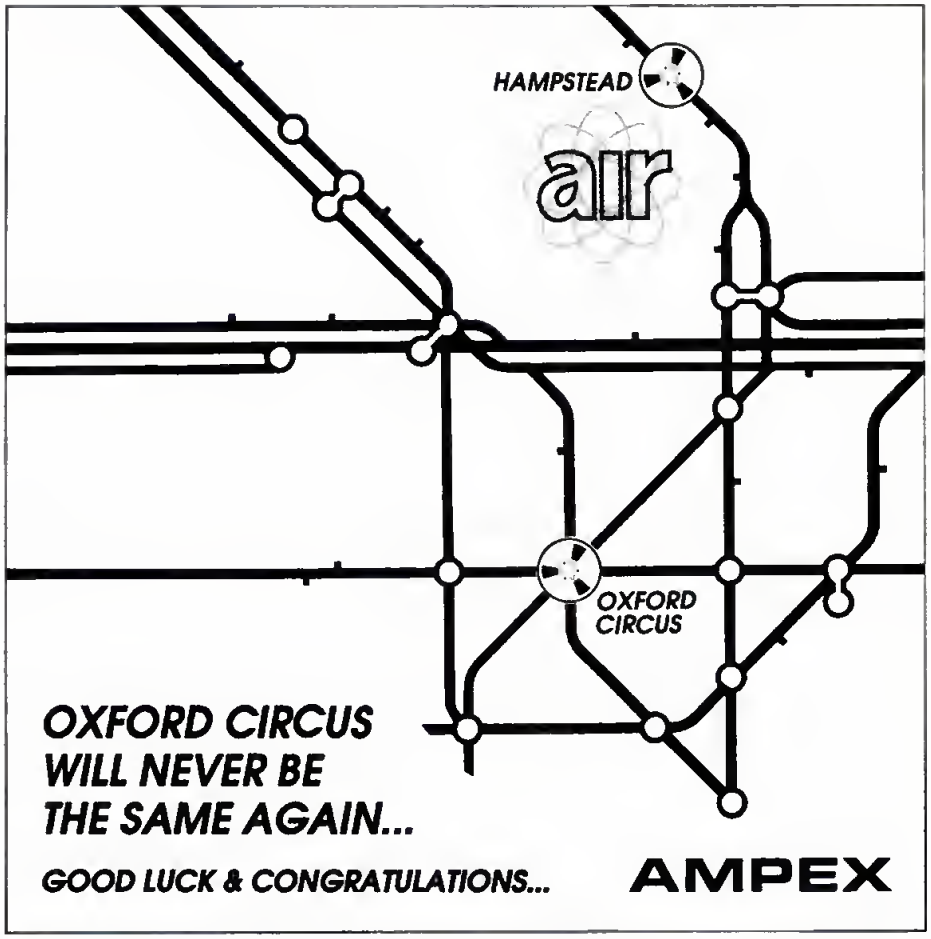

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To George Martin
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Bhangra's Bubbling Under Toronto Radio And Dance

■ BY LARRY LeBLANC

TORONTO—With Apache Indian's Island debut album, "No Reservation," and single, "Arranged Marriage," catching fire here (Billboard, Feb. 20), attention is focused for the first time on the sales potential of Canada's Asian-Indian community.

With some 543,000 Asian-Indians in Canada—half of them in this city—hailing from India, Pakistan, Bangladesh, Sri Lanka, Africa, Fiji, and the Caribbean, it would seem there is a formidable, so far untapped, market for the major labels to consider opening. Sikhs, at a third of the total, are the biggest group, followed by Hindus and Muslims, with pockets of Christians, Buddhists, Jains, and Zoroastrians.

"We're doing very well with the record with the pop market and we're still looking at the [Asian-Indian] market with wonderment," says Bill Ott, executive VP of marketing and sales at A&M/Island Records of Canada. "There's a phenomenon there and you ask yourself, how do you tap into it? For us, Apache Indian is a natural opening."

"A massive amount of kids here listen to bhangra radio shows and go to bhangra dances," says Faisel Durani, marketing manager at A&M/Island Canada. "It's an underground culture that is just mushrooming.

"We're not just breaking another record," adds Durani. "It's white kids who are going to buy this record and who are going to be exposed to the East Indian, West Indian, and the black communities. Now they all have something in common. They'll all listen to the Apache Indian record and be able to repect the East Indian community for its music."

Besides bhangramuffin Apache Indian catching the attention of young Asian Indians here, such British groups as Bally Sagoo, Achanak, Pardesi, Cobra, Azaad, D.CS., Sasha, and Bindusri, which mix Asian and Afro-Caribbean music styles, have found support as well.

"The other direction that bhangra is coming to the Toronto community is from Trinidad," says Daniel Caudeiron, president of the 55-member Cheer Music Pool. "Artists like Drupatee and Taxi, combining soca music with an Asian disco feeling, have introduced chutney soca and we've seen the increase of that sound in the clubs. Also Crazy, the Calypsonian, has done a number of tunes that have that Asian feeling."

With popular Asian-Indian culture in the city revolving around video stores stocking the latest movies from Bombay, a steady stream of Indian movie stars, singers, and dancers has been visiting Toronto since the late '60s and '70s, when the most recent wave of Asian-Indian immigrants arrived. As a result, Hindi film music has had a strong following among Canadian-born Asian-Indian youth for years.

In the past year, the development of weekly shows on the ethnic station CHIN, and local college outlets such as CKLN, CIUT, and CHRY, all giving substantial support to bhangra, has led to a strong base of support here. In addition, such outlets as the MuchMusic national video network and the local CITY-TV's "Electric Circus," featuring Indian-born host Monika Deol, have been instrumental in spreading the word. And certainly, there's no shortage of record retail shops in the Asian-Indian community stocking the latest tapes by British bhangra artists.

"All the Indian [record] shops here have the tapes," says B-Luv, co-host of CHRY's "Bhangra Beats International" program. "They get them within a week of coming out in England."

"Not everything is available here," says Vinita Srivastava, who co-hosts the "Masala Mixx" on CKLN with Amita Handra. "There are about 250 bands in Britain and we get about a quarter of them."

The most visible evidence of growing popularity of bhangra here is the recent rise of Friday-afternoon dances. In the past two years, first-generation adolescents whose formative years have been spent in urban Canada, caught between the traditions and expectations of their parents and modern Western culture, have been flocking to such clubs as the Spectrum, Superstars, and Mix for weekly afternoon shows. The dances attract anywhere from 400 to 1,500 teens per show.

The reason for the afternoon time is that Asian-Indian parents rarely allow their daughters to go out at night unless they are accompanied by a family member.

"At the dance you have East Indian kids who are trying to express themselves in a new world, with something separate from the Indian tradition but yet very much a part of the Indian tradition," says DJ Chas Fernandez, one of the first in the city to mix the bhangra sound.

Describing the organization of such dances, Parm Gill, who with partner Parmpal Sidhu promotes under the name Punjab Culture Shock, says, "You go from school to school, and to churches with fliers and when you see someone who's interested in going to a jam, you give them a flier. Once the word's out there, you should be pretty successful."

With Apache Indian starting to attract a pop audience, supporters of the local Asian-Indian music scene are hoping the same audience or labels might notice local talent, including remixers DJ Sunshine, DJ Jitten, and performers Precious P., Mystical Illusions, Mani Rebel, Liveleen, Identity, and Kavita Singh. "You can't believe the talent we have here," says Durani. "We want to put together a Canadian bhangra compilation and not only sell it to Canada but to the reat of the world."

When A&M/Island executives first began discussing the marketing of Apache Indian and the potential of the Asian-Indian community here, they realized they didn't have the expertise to tap into the marketplace. Independent promoter Tony Sutherland was brought on board to research the market and to build up a database of key contacts within the community as well as radio stations with Indian speciality shows as well as worldbeat and reggae.

Virgin Fails With Madrid Megastore Bid

Price Of Discoplay Store Cited As Main Obstacle

■ HOWELL LLEWELLYN

MADRID—Virgin Retail has failed in its bid to take over a Madrid megastore site owned by Spain's pioneer record retailer, Discoplay.

Virgin was in talks with Discoplay as part of its search for a suitable Madrid location. It has been looking for a Madrid outlet ever since opening its successful Barcelona store last October.

But the talks fell apart amid disagreement over price and other unspecified matters. Discussions had been under way since January between Virgin's president in Spain, Italy, and Portugal, Luis Urbano, and Emilio Canil, Discoplay's founder. Yet the bid to take over the city center site ended after three weeks. Says Urbano: "Our differences were too great."

Canil pioneered modern record retailing in Madrid in the late '60s, and had built up a chain of outlets by the mid-'70s. The megastore, Madrid's largest, was opened in 1989. However, some 80% of Discoplay's business comes from mail order, and Canil concedes he wants to reorient the business and concentrate more on mail order.

"I found Virgin's attitude very strange and it was they who broke off negotiations," Canil says.

Urbano says price was the main problem, but he did not elaborate. "The Discoplay site would not have been perfect, not quite central enough, but it would have been quite acceptable," he added.

After the launch of Virgin Retail in Barcelona, where the store expects to gross 2 billion pesetas ($17 million) this year, Virgin wants to open sites in Seville, Valencia, and Bilbao, as well as Madrid, where Urbano still plans to have a site by Christmas. Smaller stores are planned for cities such as Zaragoza, Malaga, and Palma.

RATING MTV'S PROGRESS IN JAPAN

(Continued from page 44)

on the air on an unscrambled basis 20 hours a day last Oct. 1 and began scrambling the signal and charging monthly viewer fees from Dec. 1.

On Dec. 24, the station went over to locally produced programming, including five hours a day (counting repeats) of clips introduced by MTV Japan's three bilingual VJs. Shows originating overseas are subtitled in Japanese. Music Channel is owned by Pioneer Electronic Corp., TDK Corp., and advertising firm Tokyu Agency.

"Programming is locally chosen," says Longobardo. "We're contacting all the major record stores and chains to get sales reports and rankings to see what's hot and make our weekly playlist. For example, we just put Lenny Kravitz on heavy rotation because he's popular here. We'll phase in Japanese videos later. We'll make an event of it." He says MTV Japan hopes to eventually serve as a means for Japanese acts to gain exposure outside of Japan through other MTV affiliates.

The station is now looking for advertisers, which may prove difficult in the middle of a recession. Takeshi Hirohara, Music Channel's marketing manager, says the station hopes to have six minutes of ads per hour, compared with the current one minute.

An official at a major Japanese ad agency says that while the MTV name is well-known among Japanese companies, he wonders how effective an advertising medium the station can be while it now has only about 7,400 satellite viewers and 630,000 cable viewers in a country of 123 million people. "If the number of households with MTV increases to 1 million to 2 million, then sponsors will start making contracts with MTV," he says. Not surprisingly, he expects firms catering to the youth market to be attracted to the idea of buying time on MTV.

One problem in using satellite stations to cater to the youth market, however, is the high cost of the hardware involved. A dish and a tuner/descrambler together can cost between 150,000 yen ($1,230) and 210,000 yen and (1,721). Cable services are cheaper, but there are many parts of Japan, including outlying areas of major cities like Tokyo, where cable has yet to penetrate. And though it is cheaper, viewers still have to buy receiver units that cost between 70,000 and 90,000 yen ($573-$737) and pay monthly fees between 2,700 yen and 3,000 yen ($22.13-$24.59). Satellite viewers pay a monthly fee of 900 yen ($7.37).

Another advertising industry source says big agencies like Dentsu and Hakuhodo may be willing to "experiment" with major clients' budgets by taking out ads on MTV Japan.

DUTCH SALES

(Continued from page 44)

CD players: more than 60% of households have one or more players.

Yet in the second half of 1991, the CD decline had been marked, says Olaf Vlaar, head of marketing services at NVPI. "By then most Dutch consumers had replaced their favorite vinyl albums with CD. Most consumers are now more selective about what they buy. The record industry has to invent new marketing strategies to create new interest in CD albums."

Cassette sales have further declined, with only a 3.5% share of the total album market, down from last year's figure of 4.6%.

Says Vlaar, "The cassette has never reached a significant economic impact on the Dutch market. Since about two years ago the Dutch consumer has been losing interest in analog cassettes."

The cassette single, introduced in 1991, has also failed to make an impact, gaining a total of 3.5% of singles sales and 0.2% of the total market.

"When the cassette single was launched in the Dutch market in February 1991 there were high hopes about this carrier," says Vlaar, "but it has not proven its viability. That's because Holland has never been a cassette-loving country."

CD singles last year scored a small increase in value, holding their own in unit sales. The format holds 85% of the total singles market.

Berklee College of Music salutes George Martin on the opening of the new Air Studios

"I love technical wizardry, and I am enormously excited at the potential that is available today. Our tools are so much more sophisticated these days, and of course they can make life easier. But we have to remember that they are just tools—nothing more—and true art, true music comes from the heart and soul of the human being."

George Martin, to the graduating seniors at Berklee College of Music, May, 1989

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Capricorn Boards Are U.S.-Bound

Pacific Post Makes Room For New Neves

■ BY MARILYN A. GILLEN

NEW YORK—Travel is in the stars for Capricorns.

Consoles, that is.

The Neve Capricorn, which was introduced into the U.K. last year, will be moving into the States this spring after a decision by Pacific Ocean Post to purchase two of the new desks. The expanding Santa Monica, Calif., postproduction facility thus becomes the first North American buyer for the highly touted piece of recording technology.

"A commitment to digital technology is the cornerstone of the postproduction environment at Pacific Ocean Post," said Alan Kozlowski, president and CEO of Pacific Ocean Post, in announcing the deal. "Our initial skepticism about 'digital vaporware' [technology that never evolves beyond the prototype stage] disappeared when we tested the Capricorn board ourselves at Abbey Road Studios in London.

"After hearing the original analog recording and the all-digital mix, the digital sound really opened up," Kozlowski added. "The Neve gave a spatial presence to the mix and an unmatched sonic quality even to the silences."

Interestingly, Pacific Ocean Post also is purchasing an AMS Logic I console, the world's only other all-digital console and one that has been considered a possible top-end competitor with the Capricorn. Both are Siemens products.

"There has been tremendous interest in the fact that Siemens acquired AMS, and we were heavily criticized in the press about the move," says Adrian Weidmann, director of marketing for Siemens, which also owns Neve. "The thinking was that one of these boards would not survive. So what I see as the very significant fact of this contract is that not only did Pacific Post take not one but two Capricorn consoles, but in the same contract it also purchased an AMS Logic."

While acknowledging certain similarities, Weidmann says the consoles "are coming from different positions. Capricorn has come from the Neve's heritage, and so is uniquely suited for music recording. The AMS also brings in its heritage, and is uniquely suited for postproduction work. Of course, the nature of Pacific Ocean Post is perfectly suited for this purchase. It is, of course, a postproduction facility, but it also will have two very large soundstages for music recording."

Currently under construction in Pacific Ocean Post's new 17,000-square-foot audio facility, adjacent to its video facility, are two main mixing/rerecord suites that will house the Capricorns. A third mixing rerecord suite will feature the Logic I.

"We see this as part of a trend in the industry of the merger of the two sides: sound and picture going hand in hand," Weidmann says. "We see Pacific Ocean Post as really pushing the envelope on this. And so we see a definite market for both product lines."

The Capricorn was unveiled last spring, and immediately created a great deal of interest for its combination of digital automation and assignability features with analog familiarity in its work surfaces.

"One of the things that has plagued people working with digital is the interface," says Weidmann. "There are a number of companies that have tried desperately—and I must say, failed miserably—to interface the digital console with the operator. There were attempts at having the boards be mouse-driven, but let's face it: Bruce Springsteen doesn't want to work on his next album sitting in front of a computer."

What the Capricorn successfully does, says Weidmann, is keep the heritage of a Neve console in terms of the interface.

That is, it is immediately familiar to operators.

The other buzz has centered on Capricorn's ground-breaking implementation of the MADI (Multichannel Audio Digital Interface) protocol, which allows information to stay in the digital domain—via a single cable running between the multitrack and the console, rather than the traditional separate cables for each output and input.

"This alone is a very exciting development," says Weidmann. "Before, there had been a sea of cables around the board—it looked like an octopus. Now, there is just one, and there is no need to convert to analog and back."

Weidmann says the consoles cover a broad price spectrum: "They can go anywhere from $300,000 to $1 million."

The Neve Capricorn all-digital recording console has found its first U.S. buyer in Pacific Ocean Post, Santa Monica, Calif.

Slow And Steady Wins The Race For Reynolds

■ BY GORDON ELY

PRO FILE

RICHMOND, Va.—Allen Reynolds was in his early 20s when he tasted his first success in the music business, writing songs that twice landed him at the top of the '60s pop charts. Gradually turning his talent toward production, he began a slow and sometimes frustrating climb that three decades later finds him, through his association with Garth Brooks and other notable country artists, one of the most successful producers in the history of country music.

Reynolds, 54, was raised in Memphis, where he sang in a band with Dickey Lee, whose song "Patches" hit the pop top 10 in 1962. Lee originally had been signed to Sun Records in Memphis, and through that association Reynolds struck up a relationship with Sun's engineer, Jack Clement, who would go on to become a major force in country music in the '60s and '70s.

Reynolds' first success as a songwriter came in 1963 with Lee's No. 14 pop hit "I Saw Linda Yesterday," which he and Lee co-wrote. He landed a writer deal with Screen Gems in Nashville and began producing independent projects in Memphis at night while working as a branch manager of a bank by day.

He wrote another major hit, for the Vogues, in 1966, "Five O'Clock World," a recent success on the country charts for Hal Ketchum, whom Reynolds co-produces. Surprisingly, the song's success was still not enough to spring Reynolds from his day gig.

"I was really living 'Five O'Clock World,' and I thought it was gonna set me free, but, much to my disappointment, it didn't," he says. "It was on a small, independent label and my royalty rate was not great. Plus, BMI in those days was paying overwrites to a lot of the major publishers and some of the more successful writers, but somebody who just had a hit now and then didn't make that much. The numbers just weren't there. I did better on Hal Ketchum's version. But it did let me know I had some talent as a songwriter."

Reynolds' first major-label outing as a producer came with Don Williams' debut album in 1972, and two years later he began what would become a nine-year gold and platinum association with Crystal Gayle. In 1976, he bought his mentor Clement's Nashville studio, Jack's Tracks, which remains his home base today.

In the mid-'80s, Reynolds teamed with Kathy Mattea, helping her find a creative and commercial focus, but it was only a warmup to the success that would come a few years later. Approached in 1989 about producing a new artist named Garth Brooks, recently signed to Capitol Records, Reynolds replied he wasn't looking for artists, but he'd give a listen. He wasn't long in making a decision.

"I thought Garth was a great singer and writer, and he wasn't like anyone else," says Reynolds. "When we got together we liked each other, and I could see he was very bright and very quick, and had a clear focus about who he was and what he wanted to do. We did a few trial sessions and cut four sides, all of which ended up on his first album. After that, there was no question about us continuing together."

Three years and 30 million units later, Reynolds says the way he makes records has changed surprisingly little. "I've always been able to do pretty much what I wanted to do, even when I had small budgets," he says. "That just forced me to be efficient and creative. I did my first album with Crystal Gayle in 1974 for $15,000. Garth and I have never gone much over $100,000 to this day, but we still do everything we want to."

Reynolds and his engineer of eight years, Mark Miller, record on a Sony/MCI 24-track machine using a Quad 8 Coronado console with no noise reduction. While they mix digital, both men state a decided preference for analog multitrack. Taking a traditionalist's approach, Reynolds says he never augments live drum sounds with samples and uses effects, mostly reverb, with restraint.

Reynolds, who says the Sony C-800G has replaced virtually his entire storehouse of vocal mikes, also has strong feelings on the technical aspects of recording vocals as well as techniques for getting standout performances from his artists.

"I never use the term 'scratch vocal,'" he states. "I want a real performance, with inspiration, every time. I don't ever want an artist thinking, 'I'll do the vocal later.' I don't like composite vocals either. There's no reason for that. A good singer can just stand up and let you have it. Many of the vocals on my projects are first takes, cut live with the band. We might do a small repair or two afterward, but what I'm going for are those special moments when the band and the singer are just flying together. I can't imagine doing it otherwise."

Although Reynolds leans heavily on the Lexicon 480, he speaks almost reverentially of a natural reverb chamber he had built in a small house behind his studio, which he uses to some extent on every project he records, claiming he can get sounds not duplicable with digital units.

With more than 30 years in the music business, and his work with Brooks now carrying him and country music to heights once undreamed of, Reynolds is understandably past the fear of worrying about his next hit.

"I've been up and down, and some of what I consider to be my most successful work has remained on the shelf and never seen the light of day," he says. "I just give it my best and stick to basics. Gadgets come and go, but things don't change as much as people think they do. I never look for an edge in technology. That has very little to do with making great records. Great ingredients make great records. My challenge is not to top myself. It's just to please myself, and I'm pretty hard to please."

Approached in 1989 about producing a new artist named Garth Brooks, recently signed to Capitol Records, Reynolds replied he wasn't looking for artists, but he'd give a listen. He wasn't long in making a decision. Here, Reynolds, center, and engineer Mark Miller, right, are at work with Brooks on his most recent project.

Billboard.

STUDIO ACTION™

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 27, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	NUTHIN' BUT A "G" THANG Dr.Dre/ Dr.Dre (Death Row)	WHAT PART OF NO Lorrie Morgan/ R.Landis (BNA)	INFORMER Snow/ M.C. Shan (East West)	THE DEVIL YOU KNOW Jesus Jones/ Warne Livesky(SBK)
RECORDING STUDIO(S) Engineer(s)	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	DEATH ROW (Los Angeles) Greg Royal	EMERALD (Nashville) Ed Thacker	BAYSIDE SOUND (Woodhaven,NY) John Ficarrotta	THINK (London, ENGLAND) Richard Norris
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000E	SSL 4064 With Ultimation	MCI JH636	DDA AMR 24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	Studer A800	Mitsubishi X-850	MCi JH24	Otari MTR90II
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10 GHL	Hidley/Kinoshita TAD Comp.	Yamaha NS10	Custom Quested/ Yamaha NS10
MASTER TAPE	Ampex 499/467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	LARRABEE (Los Angeles) Greg Royal	SOUNDSTAGE (Nashville) Greg Royal	BAYSIDE SOUND (New York) John Ficarrotta	MASTER ROCK (London, ENGLAND) Mike"Spike"Drake
CONSOLE(S)	Neve 8038	SSL 6000G	SSL 4000E	MCI JH636	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Studer A827	Mitsubishi X-850	Sony PCM2300	Studer A800
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10 GHL	Hidley/Kinoshita	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M DAT	Ampex 456	Ampex 467	Sony DAT	Sony 1610 DAT
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Tony Dorsey	TOWNHOUSE Ian Cooper
PRIMARY CD REPLICATOR (ALBUM)	DMI	WEA Manufacturing	JVC	WEA Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	WEA Manufacturing	Sonopress	WEA Manufacturing	Capitol Manufacturing

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AUDIO TRACK

NEW YORK

GIANT RECORDING had Queen Latifah in the **Solid State Logic** room working on her new Tommy Boy album. **Pat Dillet** engineered, using the studio's **Tannoy DMT 215** speakers powered by individual **Bryston 7b** power amps. **Danny Tenaglia** was in remixing the New Order song "The Price Of Love." **Doug Deangalis** engineered, with **Steve Neat** assisting. **Terence Winch** was in producing the music of several American Indian tribes for release as a "Bound-sound" combination book and CD through the Smithsonian Museum American Indian division. **Michel Savauge** engineered.

Sear Sound had **John Agnello** in engineering tracks by Holly-Faith for Epic. **Roger Rhodes** engineered tracks by bassist Eiji Nakayama for Japanese label Jimco Records. **Peter Madsen** is featured on piano, **Dick Oatts** on sax, and **Elliot Zigmund** on drums. **Michael MacDonald** recorded Dakota Station for Muse Records. **Houston Person** produced.

Spa Studio had producer/engineer **William Garrett** in tracking Hell's Kitchen NYC. **Tony Olavarria** assisted.

River Sound had Donald Fagen in recording for Warner Bros. with producer **Walter Becker. Roger Nichols** engineered, assisted by **David Michael Dill** and **Jay Ryan**. The studio features a **Neve 8078, Sony 3348** tape machine, and **Meyer HD1** monitors. Blues Traveler was in with producers **Steve Thompson** and **Mike Barbiero** to mix tracks for the group's A&M release. Thompson and Barbiero engineered, assisted by Ryan. **Joe Lovano** mixed self-produced tracks for Blue Note Records. **James Farber** engineered.

LOS ANGELES

K.D. LANG WAS IN SAYLOR Recording mixing tracks for her upcoming MTV "Unplugged" and VH1 "Centerstage" concert releases. **Ben Mink** produced, with **Marc Ramaer** at the board. **Chris Puram** and **Mats Blomberg** assisted. **Benny Mardones** was in mixing tracks for his new Curb single. **Michael Lloyd** produced, with **George Tutko** at the board. Blomberg assisted. Rapper D.J. Quik was in producing a track for Def Jam act Boss. **Louie Teran** engineered.

Sound City Studios had Tom Petty in tracking new material with producer **Rick Rubin. Dave Bianco** and **Jim Scott** were at the board. **Joe Barresi** and **Jeff Sheehan** assisted. Producer **George Drakoullas** was in with artist **Maria McKee** recording a track for a benefit album for Victoria Williams. The project is slated for release on Thirsty Ears. **Martin Schmeizle** engineered, assisted by **Joe Barresi**. Capitol/Revolution act Sugartooth put down new material with producer/engineer **Doug Olsen. Billy Bowers** assisted.

Scream had **Michael Wagener** in with EMI London act Helloween to mix the band's upcoming release. Wagener used the facility's Sony 48-track, and was assisted by **Craig Doubet. Matt Wallace** mixed tracks by Scarymother on the studio's two **Mitsubishi** 32-track machines. Doubet assisted on the Australian Mushroom Records project. Ozzy Osbourne was in with Wagener to edit and sequence his upcoming live album on the **DD-1000 Optical Disc** system. Doubet assisted.

NASHVILLE

PRODUCERS JIM COTTON and **Joe Scaife** were in the **Music Mill** tracking Billy Ray Cyrus' new album for Mercury. **Grahame Smith, Todd Culross,** and **Butch Carr** were at the board. **Bud Logan** and **Harold Shedd** produced mixes on Jeff Knight's upcoming Mercury album with engineers **Pete Greene** and Smith. **Barry Beckett** produced overdub sessions on Atlantic's Confederate Railroad with engineers Greene, **David Hall**, and Culross.

Mick Lloyd produced tracks for Paul Hale's debut K-tel Country album at **LSI. Mike Daniel** and Lloyd were at the board.

OTHER CITIES

CRITERIA IN MIAMI HAD **Nicky Yarling** in working on her contribution to Jimmy Buffett's upcoming release, "Margaritaville Cafe," for MCA. The project is to feature cuts provided by members of Buffett's Coral Reefer Band. Yarling produced, with **Ted Stein** at the board. **Keith Rose** and **Andrew Roshberg** assisted. Spanish vocalist Rocio Jurado teamed with José Luis Rodriguez (El Puma) for a duet on her upcoming Sony Music International release. The 32-track digital sessions were directed by producers **Jose Luis De Carlo** and **Beybo Selvati. Mike Couzzi** engineered, assisted by **Mark Krieg.**

Pain Mother Mercy was in **Beartracks**, Suffern, N.Y., recording tracks with producer **David Prater. Doug Oberkircher** engineered. **Stephen Regina** assisted at the SSL 4000E. Spyro Gyra was in with producer **Jay Beckenstein** recording an album for GRP. **Larry P. Swist** engineered, assisted by Regina.

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb 27, **"How To Market Your Record,"** workshop presented by The Black Rock Coalition, City College, New York. 212-713-5097

Feb 27-28, **Rhythm & Blues Vocal Group History Weekend**, presented by The Pioneer Rhythm & Blues Groups Preservation Society, Symphony Space Performing Arts Center, New York. 201-470-8442

Feb 28, **Fifth Annual Tamika Reggae Awards**, Town Hall, New York. Clinton Lindsay, 212-533-5328

Feb. 28-March 1, **Disc Jockey Zone**, exposition of lights, sound, and music-related products, The Center of New Hampshire, Manchester, N.H 800-231-7988.

MARCH

March 1, **"Labeling Impact: Chill Out Or Sell Out?,"** panel presented by the New York chapter of NARAS, Lone Star Roadhouse, New York. 212-245-5440

March 1-2, **"Reaching The Rip-Hop Generation,"** symposium featuring Chuck D and Ice Cube, presented by Motivational Educational Entertainment, Holiday Inn Crowne Plaza, New York 800-749-6277.

March 2-6, **8th Annual Winter Music Conference & DJ/Nightclub Expo**, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla 305-563-4444

March 3, **Ninth Annual Music Radio Conference**, presented by the U.K. Radio Academy, The Brewery, London. 011-44-71-323-3837

March 3-6, **24th Annual Country Radio Seminar**, presented by Country Radio Broadcasters Inc., Opryland Hotel & Convention Center, Nashville 615-327-4487

March 4, **Ninth Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444

March 5-7, **Fifth International Live Music Conference**, SAS Portman Hotel, London. Rob Hollingsworth, 011-44-71-359-9000

March 6, **16th Annual Bay Area Music Awards (BAMMIES)**, Bill Graham Civic Auditorium, San Francisco. John Glodow, 415-864-2333

March 6, **"Producing For A Living: Recording Techniques, Tips & Strategies"** and **"Marketing Tour Music,"** two half-day seminars presented by Revenge Productions, Roosevelt Hotel, New York 212-688-3504

March 6, **Chicago R&B Showcase**, Harold Washington Library Center, Chicago Dorrelle Burnett, 312-747-4826

March 6-9, **35th Annual NARM Convention**, Marriott's Orlando World Center, Orlando, Fla 609-596-2221

March 8, **American Latin Music Assn. (ALMA) Latin Music Showcase**, Marriott's Orlando World Center, Orlando, Fla. Bill Velez, 212-830-2573.

March 9, **Seventh Annual Soul Train Awards**, Shrine Auditorium, Los Angeles 310-858-8232

March 10-14, **23rd Annual ITA Seminar**, Arizona Biltmore, Phoenix. Henry Brief, 212-643-0620

March 11, **National Assn. of Black-Owned Broadcasters (NABOB) Communications Award Dinner**, Sheraton Washington Hotel, Washington, D.C 202-463-8970

March 11-13, **Western Conference of College Broadcasters**, San Jose State Univ., San Jose, Calif. 401-863-2225

March 12, **Tejano Music Awards**, San Antonio Convention Center, San Antonio, Texas 512-377-0588

March 13, **"Get To Know The Music Business,"** workshop presented by Huntingdon Street Music, The Mandell Theater, Philadelphia. 800-821-9834

March 13, **"Copyright And Publishing Demystified"** and **"Legal Aspects Of The Music Industry In Plain English,"** two half-day seminars presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504

March 16, **"All That's New And Fit To Print,"** publishing forum presented by the Assn. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-207-1793

March 16-19, **Audio Engineering Society Convention**, location to be announced, Berlin 212-661-8528

March 17-19, **Image World—The Government Show, Featuring Video Expo and the CAMMP Show**, presented by Knowledge Publications, Sheraton Washington, Washington, D.C. 914-328-9157.

March 17-21, **South By Southwest Music and Media Conference**, Austin Convention Center, Austin, Texas 512-467-7979

March 17-19, **Counseling Clients in the Entertainment Industry**, presented by the Practising Law Institute, PLI Training Center, New York. 212-765-5710

March 18-21, **Fourth Annual Rap-A-Thon Conference**, Howard Inn, Washington, D.C 202-723-0185

March 18, **The First Billboard Billie Awards**, Puck Building, New York. 212-536-5019

Gaylord's Grand Ole Year

CMT, TNN Lead Company Boom

■ BY DON JEFFREY

NEW YORK—The country music boom has benefited Gaylord Entertainment Co., operator of such Nashville institutions as the Grand Ole Opry and Country Music Television.

In its first full year as a publicly owned company, Gaylord has posted double-digit increases in cash flow and profits. For 1992, the company's net profit soared to $29.4 million from $1.7 million the year before. Total revenues rose 7.1% to $643.6 million from $600.9 million.

"We'd like to think we're at least part of the reason for the proliferation of country music," says Russ Worsham, assistant treasurer of Nashville-based Gaylord.

Of Gaylord's four operating divisions, the biggest sales growth came from cable networks. Revenues from Country Music Television, The Nashville Network, and CMT Europe rose 20.1% in 1992 to $176 million.

"TNN and CMT are the only national mediums for exposure of the videos and music of country artists," says Worsham. "A guy like Billy Ray Cyrus can get on CMT and then sell 7 million records."

According to the company, advertising revenues rose 30.2% for TNN and 87.5% for CMT. CMT Europe is a startup operation in the U.K. and so its costs exceeded its revenues.

Gaylord's entertainment division posted the highest revenues last year: $251.4 million, up 4.8% from the previous year. The unit includes the Grand Ole Opry, the Opryland Hotel, and several theme parks.

The company's broadcasting division had the biggest improvement in operating cash flow, rising 24.6% to $15.2 million. The company owns four TV stations and three radio stations, including an AM/FM combo in Nashville.

Gaylord's smallest division in sales is cable systems. Growth was sluggish—revenues went up only 3.7% to $78.7 million—because most of the business is in the Los Angeles-Riverside market, which has been hit hard by unemployment and recession.

In the fourth quarter, which ended Dec. 31, Gaylord's net profit rose 197% to $8.8 million from $2.9 million in the same period the year before. Revenues increased 11.5% to $160.5 million from $143.9 million. An important reason for the huge rise in quarterly profit was a significant reduction in interest expense on debt.

The company's stock closed at $38.875 per share on the New York Stock Exchange at press time.

Welcome To McDonaldland. Mary Mueller, senior director of marketing at Kid Rhino, right, shakes hands with Peta Hanaeler, manager of national marketing for McDonald's Corp., as they announce the companies' new licensing agreement. Kid Rhino, the children's division of Rhino Records, will produce and market recordings featuring Ronald McDonald and other McDonald's characters.

LIFELINES

BIRTHS

Boy, William Garrett Ulaneck Dunn, to **Chris Dunn** and **Ticia Ulaneck**, Jan. 18 in New York. He is GM of the Dreamhire division of Zomba Recording Corp. She is a former employee of Sterling Sound mastering studios, N.Y., and Chicago Recording Co.

Boy, Nicholas James, to **Brian** and **Laura Brinkerhoff**, Jan. 21 in Los Angeles. He is co-founder of Vis-a-Vis Entertainment, a management and publishing firm that handles EastWest Records act For Love Not Lisa and Indivision Records act Ether.

Girl, Emma Juliette, to **Robbie Woliver** and **Marilyn Lash**, Jan. 29 in New York. They are executive directors of the National Music Awards, co-directors of the New York, L.A., and Chicago Music Awards, and owners of the music club Gerdes Folk City and Folk City Enterprises.

Girl, Summer Elizabeth, to **Tony** and **Christy Benson**, Feb. 7 in Shelby, N.C. He is an area manager for Central South Music Sales in Nashville.

Girl, Erica Michele, to **Al** and **Debbie Galante-Block**, Feb. 8 in New York. She is a free-lance music writer whose work has appeared in Billboard.

Boy, Christopher Joseph, to **Joe McEwen** and **Mary Ellen Cataneo**, Feb. 11 in Montclair, N.J. He is VP of A&R for Sire Records. She of VP of publicity for Columbia Records.

MARRIAGES

Stephen Idler Johnson to **Lynn Pinketti**, Feb. 15 in Gwynedd, Pa. He is the owner/operator of Masters By Johnson, a radio production company in Narberth, Pa.

DEATHS

Fred Hoefer, 49, of a heart attack, Feb. 14 in Franklin Square, N.Y. Hoefer was director of purchasing for KOCH International, the Westbury, N.Y.-based CD distributor. He was previously employed by German News, a New York-based CD distributor no longer in existence. He is survived by his wife, Pauline, and three daughters.

GOOD WORKS

RESPITE FROM CONCERN: Singer/writer **Jon Bon Jovi** will help mentally retarded children and their parents get musical entertainment throughout his concert tour of North America this winter. By special arrangement with local promoters, he'll donate tickets to each of the band's shows to regional Special Olympics chapters. The artist and his group have a relationship with the organization that dates back to the first "A Very Special Christmas" benefit album in 1987. Special Olympics sponsors and creates athletic events for mentally retarded children and adults throughout the world.

SONG OF UNITY: Hollywood-based vocational school **Musicians Institute** has organized a songwriting contest, "Help Heal L.A. . . . Through Music," designed to come up with material that is "uplifting and inspires a sense of unification" among people. The contest, in response to last year's riots in Los Angeles, will have a total prize package valued at about $30,000, with the first-prize winner to receive $1,000 in cash, a $7,500 scholarship to M.I., and musical instruments. For more info on the contest, which is accepting submissions until April 26, call 213-562-1384.

A SALUTE FOR CHARITY: **The Betty Clooney Foundation for Persons with Brain Injury** is the beneficiary of a concert to be held April 20 at the Dorothy Chandler Pavilion in L.A. It is the eighth annual Singers Salute To The Songwriter, this year saluting **Irving Berlin**, **Leslie Bricusse**, **Edward Eliscu**, and **Neil Sedaka**. The concert is hosted by **Rosemary Clooney**, whose sister died of a brain aneurysm in 1976. For more info and ticket info, call **Marilyn Fishman** at 818-955-7069.

MUSICIANS HELPING Musicians: The **Musicians' Assistance Program**, a nonprofit organization dedicated to helping musicians and their families suffering from drug and alcohol problems, will stage a fundraising benefit April 6 at the Cafe Largo in Los Angeles. Headlining the showcase will be **Dr. John** and his band, and jazz trumpeter/singer/comedian **Jack Sheldon**, and saxist **Branford Marsalis**. For more info, call **Gary Stromberg** at 310-657-2211.

FOR THE RECORD

The turnover of Dutch chain Van Leest is $13.9 million and not $69 million as reported in the Feb. 13 issue of Billboard.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ GOO GOO DOLLS
Superstar Car Wash
PRODUCER: Gavin MacKillop
Warner Bros./Metal Blade 45206

Energetic Buffalo, N.Y., trio shoots straight and flies high with most impressive album yet. Most of the loopiness of three past sorties is absent, leaving crisply produced, craftily written songs that blend punk, pop, and metal. Lead-off track, anthemic "We Are The Normal," was co-authored by band's longtime idol Paul Westerberg; other choice items include "Fallin' Down," "Lucky Star," and "Already There." Great for modern rock, and not too shabby for sophisticated top 40s, either.

DRIVIN-N-CRYIN
Smoke
PRODUCERS: Geoff Workman & Drivin-N-Cryin
Island 514 319

Is Kevin Kinney the reincarnation of Bon Scott? That's what many listeners will wonder after a spin of this incomparably hard-rocking new album by the Atlanta quartet. Produced, like its 1991 predecessor "Fly Me Courageous," by Workman, latest siege supplies plenty of the titular component, with blazing hard-rockers, sung AC/DC-style by Kinney, making standout impressions. Try "Back Against The Wall," "She Doesn't Wanna Go," and "Turn It Up Or Turn It Off."

ROBYN HITCHCOCK & THE EGYPTIANS
Respect
PRODUCER: John Leckie
A&M 454 0064

Everyone's favorite English eccentric cruises back on the scene with a blithely entertaining session that again finds Hitchcock tempering some of his far-out ideas for more conservative ears. "Driving Aloud (Radio Storm)" is initial airplay offering, but longtime fans (and even some novices) may find sterner stuff in wound-up "The Yip Song" and exquisitely tender "Arms Of Love." Is this the album to break Hitchcock out of cult status? The best stuff here suggests a positive answer.

POSTER CHILDREN
Tool Of The Man
PRODUCER: Mike McMackin
Sire/Reprise 45178

Brazen Southern Illinois quartet logs on with its first full-fledged major-label release. Loud as hell and unafraid of Sonic Youth-style dissonances or a surfeit of bottom end, PC let go a salvo of knotty tunes that will win natural endorsements at modern-rock outlets. Brutally amped-up "Redline" and more economical "Shotguns & Pickups" and "Outside In" show off this band at its considerable best.

★ GRANT LEE BUFFALO
Fuzzy
PRODUCER: Paul Kimble
Slash 45217

L.A. trio combines a multitude of influences but still somehow manages to deliver a refreshingly original debut. Guitarist Grant Lee Phillips, bassist Kimble, and drummer Joey Peters borrow pages from the Waterboys, Neil Young, and maybe even from U2, but prevail as a unique entity thanks to their lyrical sensibilities and Phillips' affecting falsetto reaches. "The Shining Hour," title cut, "Dixie Drug Store," and (thanks, Walt Whitman) "America Snoring" are all terrific modern-rock candidates.

QUICKSAND
Slip
PRODUCER: Steven Haigler, Don Fury
Polydor 517 685

Quartet poises its music on a slashing, feisty twin-guitar attack, but humdrum singing and a general lack of distinguishing characteristics locates in the run of the axe-flailing mill. For modern rockers and album rockers looking for a taste, "Fazer," "Lie And Wait," and "Baphomet" will fill the bill.

★ POND
PRODUCER: Jon Auer
Sub Pop 186b

Latest modern-rock pick to click from the label that gave the world Nirvana is a jumping trio from Portland, Ore. Group leaps along on immense, vaulting rhythms, with drones and distortion adding to an exotic hard-rock mix. Entire enterprise blasts with withering energy; "Young Splendor" and "Wheel" are among most gripping tracks, but whole album can be recommended without reservation.

★ ZORA YOUNG
Travelin' Light
PRODUCER: Randy Labbe
Deluge 3003

Mississippi-born, Chicago-bred blues singer is an associate of Koko Taylor, and she boasts the vocal power and interpretive ability associated with the Windy City's Queen of the Blues. Young, who is a fine writer, gets lots of help on the instrumental side from a band that includes former Muddy Waters sidemen Jerry Portnoy, Pinetop Perkins, and Willie "Big Eyes" Smith. Magnificently sung combination of standards and sturdy originals should give this underrecorded artist the boost she deserves.

NEW & NOTEWORTHY

MASTERS AT WORK
The Album
PRODUCERS: Kenny Gonzalez, Louie Vega
Cutting 2006

Now that this New York-based duo (Kenny Gonzalez and Louie Vega) reigns as one of the top remix and production teams in dance music, it aims for success as a recording act with a sturdy set that is evenly divided between raw hip-hop jams and rich house grooves. Cuts are crafted to please club diehards, while also flirting with pop/urban crossover and rap credibility. First single, "Can't Get No Sleep" (with Vega's wife, India, on vocals), is poised for multiformat play, while "Give It To Me" pumps clever rhymes by Screeche Dan, and "Can't Stop The Rhythm" wails, thanks to guest diva Jocelyn Brown. Contact: 212-567-4900.

VARIOUS ARTISTS
The Fire/Fury Records Story
COMPILATION PRODUCER: Diana Reid Haig
Capricorn 42009

Latest catalog offering from Capricorn is a two-CD retrospective sampling the riches of Bobby Robinson's blues and R&B labels (the source of last year's Elmore James box). Major hits and obscurities are all top-shelf; artists include James, Wilbert Harrison, Tarheal Slim, Bobby Marchan, Lightnin' Hopkins, Arthur Crudup, Lee Dorsey, Gladys Knight & the Pips, King Curtis, Buster Brown, Sam Myers, and Wild Jimmy Spruill. An archival trove, and great party music besides.

SPOTLIGHT

VAN HALEN
Live: Right Here, Right Now
PRODUCERS: Van Halen & Andy Johns
Warner Bros. 45188

The boys from Pasadena give you what you want on this two-CD, 24-cut live extravaganza: bits both old and new, jumbo solos, miles of terrific Eddie Van Halen guitar work, and a couple of Sammy Hagar's patented on-stage rants (from whence the title comes). In short, paradise for the fans. Cover of the Who's "Won't Get Fooled Again," a former No. 1 Album Rock Track, already has set up the album big-time at radio; accompanying home video will multiply sizzle at retail.

SPOTLIGHT

BROOKS & DUNN
Hard Workin' Man
PRODUCERS: Don Cook, Scott Hendricks
Arista 8716

With "Brand New Man" now nearing triple-platinum, Kix Brooks and Ronnie Dunn blithely offer up a sophomore collection that is just as bright, catchy, and dance-oriented as the original. Again, the two do most of their own writing, although there are estimable contributions here from other songsmiths. Whether any of the new songs will have the high octane of "Boot Scootin' Boogie" is up in the air, but "Rock My World (Little Country Girl)," "Mexican Minutes," or "Texas Women (Don't Stay Lonely Long)" might do the trick. As before, B&D offer plenty of reflective lyrics for those more interested in listening than dancing.

SPOTLIGHT

NAUGHTY BY NATURE
19 Naughty III
PRODUCERS: Naughty By Nature
Tommy Boy 1069

To Naughty By Nature, a sophomore slump is O.P.P. (other people's problem). Here, following its beyond-platinum debut set, sharper sonics frame more displays of skillful street speech. The group's philosophy remains "Hip-hop is the meaning of life," and NBN's penchant for slippery lyrics over cushiony beats should again breathe energy into rap culture. The cut "Ready For Dem" features Heavy D., while "Hot Potato" mashes it up with Freddie Foxxx. These and every one of its other tracks are potential street-beat anthems. Pledge allegiance and pump them loud!

R & B

▶ APACHE
Apache Ain't Shit
PRODUCER: Various
Tommy Boy 1060

Apache's smooth, casually delivered "Gangsta Bitch" became a street-corner soundtrack last year. On this debut set, the appeal of the artist's crude sexual politics quickly wears thin. He still manges to kick up some raw fury in "Get Ya Weight Up" and trade some amusing lines with Nikki D. in "Who Freaked Who." The marchlike "Woodchuck," featuring Latee, Cee, Double J., and Naughty By Nature, is also worth checking out.

EDDIE MURPHY
Love's Alright
PRODUCERS: Eddie Murphy, David Allen Jones, Trenton Gumbs, Ralph Hawkins Jr
Motown 374 636 354

Murphy re-creates himself as a pop icon somewhere between Prince and Michael Jackson with 12 tracks, nine of which he penned. While Murphy's musical sensibilities are stronger than his vocals, he's got clout to attract talent: The one-lyric "Yeah" features 23 superstar pop, country, and R&B names; players Stanley Clarke, Larry Graham, Stevie Wonder, Ernie Isley, Tim Christian (Tony! Toni! Toné!), and the Earth, Wind & Fire Horns guest on various tracks; and Michael Jackson lends vocal prowess to delirious club tune "Whatzupwitu." Soulful "Cuteness," groove-y "Desdamona," and glossy "Always Is Love" may please radio.

DANCE

▶ FINITRIBE
An Unexpected Groovy Treat
PRODUCERS: Finitribe
One Little Indian/Epic 52846

Scottish trio has been wooing club DJs since 1986 with a string of successful import singles. Stateside debut is an appetizing combo platter of techno jams, sparingly flavored with jazz, hip-hop, and modern-pop seasoning. Beneath icy keyboard execution are infectious melodies and imaginative lyrics—boding well for pop crossover. "Forevergreen" is deservedly filling dancefloors, while the chunky "Coma & Get It" and the sound-effect-filled "Yer Crazy" waiting for a turn under the spotlight.

DIGITAL ORGASM
It
PRODUCER: MNO
White Lbl/Def American 45160

First album from Def American's dance/rave subsidiary revs the BPMs up high for a bloodstream-rattling set that's handsomely sung by Nikki Van Lierop and classily produced by Praga Khan and Jade. "Time To Believe," "Running Out Of Time," "Switch The Mood," and "Reality" all boast energy and hooks enough to hit the target audience where their feet meet the floor.

JAZZ

▶ JOE HENDERSON
So Near, So Far (Musings For Miles)
PRODUCERS: Richard Seidel & Don Sickler
Verve 517 674

Tenorist Henderson, who served briefly with the Miles Davis band during the '60s, joins three other Miles alumni—guitarist John Scofield, bassist Dave Holland, and drummer Al Foster—for a touching tribute to the departed trumpeter. Nine of the 10 tracks here were written or co-authored by Davis (album is also second in Henderson's ongoing series devoted to notable jazz composers); each number receives a respectful yet engaged reading, with Scofield in particular shining brightly. Another "milestone" in Henderson's renascent career.

▶ JOHN SCOFIELD
What We Do
PRODUCER: John Scofield
Blue Note 99586

Newest set from guitar genius Scofield proves that he remains as innovative as he is nimble-fingered, and features his quartet with saxman Joe Lovano, bassist Dennis Irwin, and drummer Bill Stewart. Evidence of Scofield's compositional and technical preeminence abounds, especially on the elegantly simple theme "Little Walk," the irresistibly bluesy groove of "Big Sky," the fragile, halting beauty of "Easy For You," the smart, stormy changes of "Imaginary Time," and "Why Nogales?," which imbues Mexican balladry with Ornette Coleman's sensibility.

▶ KENNY DREW JR.
A Look Inside
PRODUCERS: John Snyder & Jerry Weiler
Antilles 514 211

Excellent sophomore outing for this second-generation pianist features two separate bands that include George Mraz, Joshua Redman, and Charnett and Codaryl Moffett. The originals, the jauntily swinging title track and the lush, gently Latin-esque "Alhambra," are signposts of fine compositions to come. Father Drew's powerful "Duo Trip + One" and Monk's antic "San Francisco Holiday" receive sharp trio treatment.

COUNTRY

▶ DOLLY PARTON
Slow Dancing With The Moon
PRODUCERS: Dolly Parton, Steve Buck
Columbia 53199

Buoyed by an imaginative marketing and promotion campaign, an A-list of guest artists, and a wealth of finely crafted songs, this album looks to be headed for great things. Parton's lovely, one-of-a-kind vocals sparkle here on the joyous "Full Circle" and "I'll Make Your Bed" and sound properly ominous on "What Will Baby Be." There's also a gospel cut, "High And Mighty," and a cover of "Put A Little Love In Your Heart."

LATIN

SASHA
PRODUCER: None listed
Sony Latin/Sony 80969

It's a shame neither the producer nor the session players are mentioned on this smart pop effort, because they provide superb support for this Mexican siren's husky mezzo. The album's mixed bag of love narratives also works well for the most part, with "No Te Vale," "Piensame Sola," and "Me Ganaste Bien" leading the way.

JECO Y SU PANDILLA
El Brujo
PRODUCER: None listed
TTH 1984

For the past year or so, Colombian acts have been creeping onto the Latin tropical club scene with catchy cumbia/punta ditties. This festive U.S. debut from spry two-woman, one-man trio likely will break beyond clubs, largely on the strength of witty, radio-perfect title track. Either "Pa' Lo Hio" or "Ocana" would be stellar follow-up entries.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

DEEP BLUES AND ALTERNATIVE IGUANAS

ORLANDO: IN THE SHADOW OF "TOURIST WORLD," REAL MUSIC BREAKS ON THROUGH

BY PARRY GETTELMAN

ORLANDO—Over the years, Central Florida has been the early stomping ground for several prominent figures in American popular music. Country-rock pioneer Gram Parsons grew up in Winter Haven, where his mother's prominent family were wealthy citrus growers. The Allman Brothers got their start playing beach bars in their town, Daytona Beach, and up and down Florida's Atlantic coast. One former Cocoa Beach resident recalls seeing them before Duane Allman became a slide-guitar god. The band wasn't very good and only played covers, but admission was just 50 cents. Everyone carped when the price went up to a dollar after the band released an album.

A SPECIAL BILLBOARD PREVIEW FOR NARM CONVENTION ATTENDEES

Early in his career, Ray Charles, who attended a school for the blind in St. Augustine, was a regular attraction in Orlando's black nightclubs. Gainesville, where Tom Petty and the Heartbreakers got their start as a bar band called Mudcrutch, is still a hotbed of Petty fandom. Local businesses and fraternity houses sprout "Welcome Home" signs whenever Petty plays the O'Connell Center on the University of Florida campus. Apopka, a suburb of Orlando, is the hometown of country star John Anderson, and country star (and former football star) Mike Reid used to play in a piano bar in Winter Park.

Of course, all the above had to leave Florida to make their fame and fortune. These days, it's still difficult for bands and artists to establish themselves while based in Orlando and other central Florida cities. In fact, a number of rockers from several favorite local bands recently decamped for San Francisco. Culturally, sunny Orlando lies somewhat in the shadow of what locals have dubbed "Tourist World," the area to the south dominated by Disney World, Universal Studios and myriad other attractions.

Orlando's music scene is both helped and hindered by the city's dominant industry. Many superb musicians—particularly jazz artists—come to Orlando to play at amusement parks and other attractions. Some nationally prominent musicians, including jazz trumpeter Nat Adderley (a Florida native), jazz saxophonist Sam Rivers, jazz drummer Panama Francis, folkie Arlo Guthrie, rocker Pat Travers, rock 'n' roll pioneer Bo Diddley, Foghat's Lonesome Dave and members of Molly Hatchett have chosen to base themselves in the area. The list of those who have retired here include singer Mike Smith of the Dave Clark Five and drummer Mike Gibbins of Badfinger.

NITRO-BURNIN' BLUES: The Midnight Creepers

But because so many businesses are geared toward the lucrative tourist trade, and the local food and beverage industry is dominated by national chains, cover bands prosper while fine original groups struggle to find a place to play. In addition, Orlando, like Disney, is family-oriented, and the city tends to encourage family-appeal entertainment rather than a vibrant nightlife. Nighttime and weekend street parking near the clubs on Orange Avenue has been reduced in recent years, for instance, and late-night fans had to band together to fight city officials who proposed closing all clubs at 2 a.m. (Currently, several downtown clubs remain open into the wee hours, serving non-alcoholic beverages.)

The blues are extremely popular in Central Florida, and the best local blues bands find enough gigs to survive. The original rock scene has a more difficult time finding a foothold, since Orlando is not a college town. It does have several two- and four-year colleges, but the largest, the University of Central Florida, is a commuter campus. Orlando also has a poor history of supporting serious jazz, as opposed to the cocktail jazz heard in local lounges.

HIGH MILEAGE: Soul man Floyd Miles

Despite everything, local musicians manage to find an audience, and the scene continues to build. It may not have the depth or history of music scenes in other cities, but many artists and acts here are as fine as any in the country.

One of Orlando's greatest treasures is the husband-and-wife team of Jesse Stone and Evelyn McGee Stone. Jesse Stone, 91, has played a prominent role in music history. In addition to writing such rock 'n' roll classics as "Shake, Rattle & Roll," "Money Honey" and "Your Cash Ain't Nothin' But Trash" and the big-band standard "Idaho," the Rhythm & Blues Hall of Famer helped found and establish Atlantic Records. Evelyn McGee Stone, 70, was a featured singer in the all-female International Sweethearts of Rhythm. With a sweet, tender voice and elegant phrasing that recalls Billie Holiday, McGee Stone continues to perform select club and private dates, accompanied by her husband on piano and sometimes a small combo. She currently is working on a follow-up to "It's My Time," the 1988 album released on the Stones' own Bee Cee label and later picked up for distribution by Atlantic Records.

DeLand, Fla., native Noble "Thin Man" Watts started out in jazz, playing tenor sax in the famed Florida A&M band, which included Cannonball Adderley and his brother Nat. Watts went on to work in Paul Williams' and Lionel Hampton's bands, before scoring R&B hits such as "Jookin'" and "Hard Times (The Slop." In his later years, Watts discovered the blues. He has played a variety of international blues festivals and has received national acclaim for his albums on Atlanta-based Ichiban records. Watts has reunited with old pal Nat Adderley in the studio, on "Noble And Nat," and on stage, in several appearances at Seminole County Community College. Watts' trademark full-tilt, honking style can be heard on his latest Ichiban Records album, released in February.

NOT THE LIZARD KING: Melbourne's Screaming Iguanas Of Love rock 'n' pop

The Midnight Creepers are one of the best-kept secrets in the blues. The band boasts two fine singers—gritty-voiced harp player Mike Galloway and honey-voiced drummer Ronnie Bird. Bob Greenlee, also a founding member of cult heroes Root Boy Slim and the Sex Change Band, lays down the funky basslines, and nitro-burning slide guitarist Warren King is one of the blues' unsung heroes. The group's members have worked on many Ichiban and Alligator Records projects at Greenlee's King Snake Studios in Sanford, just north of Orlando. The Midnight Creepers' long-awaited second

Continued onpage 56

REAL MUSIC
Continued from page 55

album, which includes a number of superb original songs, came out on Ichiban in February.

Blues guitarist James Peterson and his son, Hammond organ wizard Lucky Peterson, are based in Tampa but have recorded at King Snake Studios and frequently play Orlando clubs. James Peterson is known for his marathon shows—members of his band may have to leave the stage for a break, but he keeps right on going, hour after hour. He often sticks to crowd-pleasing blues standards, but his original repertoire includes such unusual fare as "I Fell In Love With A Prostitute." Son Lucky was a child prodigy and has gone on to fame both as a solo artist, on Alligator Records, and as a virtuoso sideman, on albums by Wynton Marsalis, Etta James, Kenny Neal and others. Lucky Peterson, who also plays guitar in his shows, recently went the major-label route. His next album will be released through a European division of PolyGram.

Jacksonville-based soul singer Floyd Miles, who used to let the Allman Brothers sit in with his band, released his superb solo debut on Ichiban Records last year. It featured guest appearances by Dickey Betts and Gregg Allman, as well as bluesman Alex Taylor and Root Boy Slim. Live, Miles knows how to get a crowd on its feet with his passionate, gospel-fueled style.

As for alternative music, the Melbourne-based Screaming Iguanas Of Love are a young trio who already has a lengthy catalog of terrific songs, some recorded on the group's two well-received, if not widely distributed, albums on Naked Language, Ichiban Records' new alternative-rock division. The Iguanas' raw and rocking live shows draw a crowd as diverse as their music, which runs the gamut from Beatle-esque pop to rockabilly to feedback-inflamed rock. Last fall, the Iguanas backed former Flamin' Groovie Roy Loney in a short series of Southeastern dates, and plans for a more extensive tour and recording are afoot. The group is also scheduled to tour with cult heroes—and new labelmates—the Fleshtones.

One of Orlando's longest-lived and most popular alternative-rock bands, Naiomi's Hair distinguishes itself with superior songwriting and basslines that recall Mike Watt of Minutemen/Firehose. The group's two albums on local Figurehead Records were produced by John Croslin of Austin, Texas' Reivers and have received national raves. *Option* magazine commended their recordings as "intelligent, tightly wound."

Less known for their musical ability than for their outrageous stage shtick—body piercing being one of the less scandalous practices—The Genitorturers were recently signed to a record contract by a new subsidiary of I.R.S. Records that specializes in shock rock.

The trio Potential Frenzy, led by live-wire singer-guitarist Norah Salmon, has short, sharp songs that recall the likes of the Buzzcocks, the Ramones and prime-period Neighborhoods and Joan Jett and the Blackhearts. Its self-released debut single won raves from national rock mags, including *Alternative Press* and *Maximum Rock & Roll*.

Reggae is locally popular, both among the West Indian population and college students. Bands to check out include Front Line Massive, Democracy, Exodus, Alize, Caribean Explosion, Culture-N-Effect and Souler Eclipse.

Singer-songwriter-guitarist Ruth King has a lovely voice, fine original material with a folk-pop-gospel flavor and a flair for making covers her own.

Orlando venues book serious jazz on a very part-time basis. Consequently, local names such as Nat Adderley, Sam Rivers, Panama Francis and Nathen Page perform infrequently in the area, although all three joined up in a bravura program at Seminole County Community College last year. Singer-songwriter-guitarist Ron Brooks has placed second three years running in the National Flatpicking Championship, fingerstyle division, with his dazzling acoustic picking. He has fine originals in something of a Michael Franks vein and unique arrangements of jazz and pop standards.

Local jazz guitarists Rich Walker and Rich Zellon are both worth checking out—Zellon kicked off the first Latin jazz night at the Downtown Jazz & Blues club recently. Fine keyboardist John Rangel and his trio lead the Sunday night jazz jam at the Jazz & Blues. In his Orlando appearances, innovative Jacksonville saxophonist Longineu Parsons proves he's deserving of wider recognition, and Jacksonville-based trumpeter Marcus Printup is an up-and-comer. Projects involving multi-instrumentalist Ira Sullivan and reed player Rick Fay are also good bets. ■

(Parry Gettelman writes about popular music for the Orlando Sentinel.)

CLUB-HOPPING IN AND AROUND ORLANDO

The Junk Yard, 1455 E. Semoran Blvd. (in Butler Plaza), Casselberry, 407-678-9273. This hopping blues club offers such national acts as Otis Clay and Marcia Ball as well as top-notch Florida bands. It also has hosted such non-blues acts as NRBQ and John Wesley Harding. The restaurant menu emphasizes Louisiana cuisine.

Johnny's Rockin' Bistro, 1271 N. Semoran Blvd. (in Lake Howell Square), Casselberry, 407-671-6969. This pizza place has become the focal point for the local rock scene. It offers live music Wednesday through Sunday, and on weekends may stay open past 2 a.m.

The Mill, 5905 S. Kirkman Road, Orlando, 407-345-4833; and 330 W. Fairbanks Ave., Winter Park, 407-644-1544. This brew pub chain offers a somewhat erratic mix of local bands and occasional touring acts. The Kirkman Road location has reggae from 5 p.m. on Sundays. The Fairbanks Avenue location is more of a restaurant than a bar but draws large crowds from nearby Rollins College.

ALTERNATIVE VETS Braille Closet

Dexter's of Winter Park, 200 W. Fairbanks Ave., Winter Park, 407-629-1150. This bistro and wine bar alternates jazz and blues on Thursday nights and serves many varieties of wine by the glass.

The Barn, 1200 S. French Ave. (Hwy. 192), Sanford, 407-330-4978. This country-western club has hooked acts such as Garth Brooks and Clint Black before they hit the big time and continues to bring in rising young artists as well as high-dollar stars. It also features Top 40 country bands for dancing.

The Station, 140 Fernwood Blvd., Fern Park, 407-331-7825. This hard-rock club has a tacky, '60s-style decor but a good sound system. It books local and national alternative-rock acts on Thursdays for "Trainwreck at the Station."

Downtown Jazz & Blues Club, 54 N. Orange Ave., downtown Orlando, 407-246-1419. This pleasant club/restaurant hosts both national and local blues acts. The new owners have opened the booking policy to add Latin jazz, rockabilly and alternative rock on some weeknights.

Yah Yum, 25 Wall Street Plaza, downtown Orlando, 407-422-3322. This coffeehouse boasts a trendy Bohemian crowd and an eclectic mix of acoustic music, from folkies to local rockers unplugged. It also hosts some rock shows in a funky garage out back.

Cheyenne Saloon and Opera House, Church Street Station, downtown Orlando, 407-422-2434. The gorgeous, old-fashioned woodwork in this two-story club is more notable than the Top 40 country entertainment. The club hosts tapings of prominent country artists for Nashville Network.

The Edge, 100 W. Livingston St., downtown Orlando, 407-426-9166 or 407-839-4331. This warehouse-style club for progressive rock offers an outdoor stage and ear-shattering dance music. It books local bands as well as such national acts as the Beastie Boys and Henry Rollins.

Barbarella, 70 N. Orange Ave., Orlando, 407-839-0457. This downtown club generally serves the progressive dance crowd but offers live reggae Wednesday nights.

Club Nowhere, 745 Bennett Road, Orlando, 407-898-2328. This strip-mall rock club recently added national alternative-rock acts such as Jawbox to its local lineup.

Sullivan's Trailway Lounge, 1108 S. Orange Blossom Trail, Orlando, 407-843-2934. This popular institution on the local country scene offers live music and dance lessons. ■

THE WHO, WHAT AND WHERE OF FLORIDA'S LABELS AND STUDIOS

Cheetah Record Company, 605 E. Robinson St., Orlando, 407-649-9773. Cheetah Records has had its biggest success with multi-gold rap artist DJ Magic Mike, who is also VP of the company.

Figurehead Records, 1916 S. Orange Ave., Orlando, 407-872-1836. This alternative-rock label, owned by rock promoter Jim Faherty, has released albums and singles by such local acts as Naiomi's Hair, Braille Closet and the Genitorturers.

Signature Records, 3473 Parkway Centre Court, Orlando, 407-291-6045. This brand-new label has the first album by contemporary-jazz sax player Paul Howards due for release.

Recording Studios

Greg Rike Productions, 852-A Douglas Ave., Altamonte Springs, 407-862-6882: MCI 24-track automated audio, DAT mastering, two 30x40-foot live studios, video production. DJ Magic Mike, Deep Purple and a number of local bands have recorded here. The Buzzcocks and Yellowjackets have used the rehearsal facilities.

Wolf's Head Productions, 658 Douglas Ave., Altamonte Springs, 407-682-6669. Studer 24-track midline studio, analog and digital, Sound Workshop console, MacIntosh with Sound Design software, tube outboard gear. Menudo, Pat Travers and Judas Priest have recorded here. The Genitorturers are in the studio recording their debut album for Shock Records/I.R.S.

DJ Magic Mike has recorded at Greg Rike Productions' Studios.

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King Snake Studios, Lake Drive, Sanford, 407-323-6767: 24-track, Sound Workshop console, Hammond B-3 organ. Known for its laid-back charm, King Snake has recorded such prominent blues acts as Kenny Neal, Lucky Peterson, Lazy Lester and Alex Taylor.

Full Sail Center for the Recording Arts/Platinum Post Productions, 3300 University Blvd., Winter Park, 407-679-6333: Neve VR60 series flying fader automation, three Synklavier systems, direct-to-disc and Post Pro 48-plus track capability, Opus from Lexicon digital workstation, CMS edit sweep video, Montage film editor, 48-track mobile recording studio. Under its Full Sail moniker, this state-of-the-art studio is used for teaching purposes. As Platinum Post Productions, it has recorded for the Micky Mouse Club show, Reggae Sunsplash in Jamaica, Liza Minelli and part of the soundtrack for Barry Levinson's film "Wilder Napalm," which was shot in Sanford.

Pare Studios, 5104 N. Orange Blossom Trail, Orlando, 407-292-0021: Studer 24-track, outboard gear.

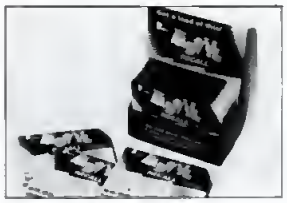
BORN UNDER A GOOD SIGN,
Lucky Peterson

The studio has recorded Molly Hatchett, Quiet Riot and Otis Redding.

Signature Sound Inc., 3473 Parkway Centre Court, Orlando, 407-291-6045: 24-track, digital mix, MIDI workstation. This studio has recorded Turbo B, Skorpio and many local bands. It's done live mixes for radio and television of such acts as Juice Newton and Charlie Daniels.

Gettings Productions, 275 N. Lakeshore Drive, Ocoee, 407-656-8989: 24-track analog, 16-track digital, Synklavier, mixed picture capability synchronization, on-line Toaster video editing system, Flying Faders automation. The studio has recorded the Pointer Sisters, the Florida Symphony and numerous gospel groups. It's also done tracks for the Miss Florida Pageant and a lot of work for Walt Disney World.

YRS Multimedia, 162 Oxford Road, Fern Park, 407-331-4588: 24-track console, 12 tracks of Adam digital, extensive MIDI capability. The studio has recorded Bass Patrol and DJ Kid Fury and recently has worked with gospel star Darius Brooks. ■



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Bestsellers Sold On Expansion

Toronto Chain Eyes N.Y. As First U.S. Depot

■ BY SARI BOTTON

NEW YORK—Imagine a multimedia entertainment retail store that stocks nothing but the 40 top-selling titles each in music, videos, books, books on tape, and magazines. That concept is likely to become an American reality some time this summer, when Bestsellers, a Canadian retail chain that prides itself on carrying a narrow assortment of only top-selling merchandise and generating volume of $1,000 to $2,000 per square foot, plans to open its first U.S. doors in Manhattan.

"This is such an American idea," says Brian Melzack, who founded the 10-unit chain in Toronto in 1990 and who previously was the owner of the 147-unit Classic Bookshops. "It's fast, convenient, and easily accessible."

While Melzack created the Bestsellers concept, he has chosen to grow by selling franchise rights. The Bestsellers concept is like a hybrid retailer, which competes with other merchants in a variety of retailing segments, including bookstores, music stores, video stores, and newsstands. Its assortment breaks down to about 60% videos, 15%-20% music, 15%-20% books, 2%-3% books on tape, and 2%-3% magazines, depending on the location. But unlike other retailers, Bestsellers stores stock an average of only 450 titles across the board, comprising the top 20 to 40 best sellers in each category.

According to Melzack, the chain's 10 stores—all in Toronto—each bring in about $1,500 per square foot in American dollars, and the merchandise turns about 15 times a year. Bestsellers' slogan reads "Popular By Demand," and the chain is dedicated to the concepts of easy selection, fast self-service, and competitive values for the consumer, he says. "Customers don't stay very long in our stores," says Melzack, noting target customers are women aged 25 to 45 who have careers and/or children, and little time to shop. "We offer them up-to-date merchandise and a good deal, too, because we're competitively priced," he says. "We also have a frequent-buyer program, in which they receive a 10% discount after they've purchased 10 items. That helps develop loyalty."

The assortment in each Bestsellers 400- to 600-square-foot location is tailored to the tastes of its particular clientele, by its clientele. "Our customers in each store tell us what's popular with their buying patterns, which is what we mean by 'Popular By Demand.'" Through quick-response electronic inventory control and reordering, the stores easily maintain appropriate assortments.

In expanding to the U.S., Bestsellers has chosen to sell New York territorial franchise rights to Chris Forbes, who was previously managing director of the New York office of Toronto Dominion Securities U.S.A. Inc. The company is involved in negotiations to sell franchises to someone in California and someone in Florida, Melzack reports.

Melzack says he has decided to grow through franchising because "when I owned Classics Bookshops, I had 140 stores, 1,000 employees, and three unions to deal with. I didn't want to go that route again."

For a $20,000 fee and an ongoing 5%-of-sales royalty, franchisees buy into a system of merchandising, with Melzack's operation offering them a location, designing a store, building the store, and then stocking it with appropriate merchandise.

"I was walking through the Eaton Centre mall one day, and I came across the Bestsellers flagship store," explains Forbes. "I was bowled over by it. In my securities business I had had limited involvement with retail businesses, and I thought this was an incredibly unique idea." Forbes plans to have two stores open by the fall.

Melzack says he will be closely involved with the New York launch to insure its success. He says Melzack's background in marketing and retailing will be complemented nicely by Forbes' background in systems. Also, Forbes plans to hire people who have retail experience.

"Columbus, Ohio, is usually the testing ground a company chooses in the United States because it has the most perfect demographics," Melzack notes. "But we thought New York would be a better place for exposure, visibility, excitement, and challenge."

Melzack would not disclose the proposed site of what is to be the first Bestsellers south of the Canadian border. But he confirms that a bid has been placed on a location in a shopping area within a high-traffic transit artery in New York City, right next door to one of its competitors in the book category, Barnes & Noble.

The company has been working with the Greenberg Group, a New York real estate firm, to find the optimum space for this store and a second one, also in an undisclosed venue, which is slated to open in the fall. Melzack projected the company would open a total of 30 locations across the U.S. in the next three years.

(Continued on page 63)

Winning Ticket. Duff Riggs, store manager of Sound Warehouse No. 16 in Houston, wins a trip to the Super Bowl in the Lip Service/Geffen Records Football Contest. Out of thousands of entries, Riggs picked the most winners over a four-month period during the football season. Pictured, from left, are Macey Lipman, Macey Lipman Marketing, Cyndi Charles, special orders buyer, Sound Warehouse No. 16, Riggs, Ins Grubman, national director of single sales, Geffen Records; and Donnie Coleman, VP, Macey Lipman Marketing.

MUZE No Ruse For Indies, Chains

■ BY ED CHRISTMAN

NEW YORK—In separate moves to broaden its appeal to both music chains and independent retailers, MUZE Inc., the company that offers a 94,000-album computerized database, has upgraded its system and cut a leasing deal with IBM that will make MUZE more economically viable for merchants.

The MUZE database, which lists albums and the songs on them, allows users to look up information in a variety of ways, including song title and artist. In its latest improvement, the MUZE system can now be integrated with a store's point-of-sale system, according to Paul Zullo, a principal in the company. The feature, which Zullo calls "check stock," gives a store employee the ability to check whether a desired album is available at the store, or at the chain's distribution center, or at other outlets of the chain.

From the independent retailer's point of view, a store clerk can check the album against the store's inventory and, if necessary, check the album against a one-stop's inventory. If the album is not available at the store level, MUZE facilitates a special order by providing for data entry onto a printed order form or into the system itself.

Currently, Brooklyn, N.Y.-based MUZE has its database in about 135 stores, with another 135 systems back-ordered. In total, 22 of the top 25 chains are now in various stages of evaluating MUZE, including Tower Records, The Musicland Group, Trans World Music Corp., Camelot Music, Wherehouse Entertainment, Super Club Music Corp, and Hastings Books, Music & Video, according to Zullo. By the end of the year, Zullo projects, the company will have orders for 1,500 machines.

In total, hardware for the MUZE system comes out to about $5,500-$6,000, while the software updates, which are done on a monthly basis, cost $1,000 a year, with about $150 in shipping charges, making the total software cost less than $100 a month, says Zullo.

Trevor Huxley, also a principal in MUZE, says the deal the company just cut with IBM will aid that growth. "We signed a deal with IBM, which will give us competitive pricing," he says. "It allows retailers to lease the equipment from IBM, and approval only takes 48 hours." Generally, IBM equipment costs more than clones but this deal makes the company's hardware competitively priced. The deal also allows merchants to take advantage of 24-hours-a-day, seven-days-a-week service, he adds.

The most important aspect of the deal, according to Huxley, is leasing, which translates into credit, because when the lease is over the merchant gets to keep the hardware.

MUZE Inc. is majority-owned by Metromedia Partners, which owns the giant media conglomerate Metromedia. The IBM deal, along with the backing of Metromedia and other alliances, insures MUZE will be able to update its system as technological innovations occur, Zullo says.

In addition to information on artists, albums, and songs, the database provides such information as excerpts from reviews. The company also has created a screen that allows the chain to recommend albums. In other enhancements, MUZE has introduced a sampling capability, on a limited basis, to its machines. "We are starting out with a small number of tracks, say 90 songs in their entirety," Zullo says. "We don't want to put too much, but if the store wants to sample 500 songs it is an easy matter for us to do that."

In general, MUZE is trying to give retailers as many options as possible, allowing them to differentiate the machines in their store from those in outlets of other chains. "We can differentiate by colors, looks, and logos, he says. "We have designed a number

(Continued on page 60)

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I-Stations Put Customers In Touch

RETAIL TRACK™

by Ed Christman

After more than two years of planning, **Josh Kaplan's** vision of transforming the way people shop for music is finally being put to the test. Kaplan's company, San Francisco-based **intouch**, has placed its i-station in three **Wherehouse Entertainment** outlets in San Diego, in three **Streetside** outlets in St. Louis, and, most recently, in **Tower Records'** downtown New York store, where Retail Track finally had a chance to see the music sampling machines in action.

Judging by the beehive of activity surrounding the i-stations in Tower on a Monday night between 10 p.m. and 11 p.m., shoppers *want* to sample music before buying. One young woman, who had almost the entire **Depeche Mode** catalog in hand, said she owned one album by the band and wanted to buy another and was using the i-station to determine which one she should purchase. She was just one of 10,000 people who signed up that week, giving her vital demographics to get an i-card. The card allows shoppers to access song samples from 32,000 albums at the i-station. In addition to New York, intouch collected information on 40,000 shoppers in St. Louis and San Diego, according to **Dick Wingate**, intouch's VP of market development.

That information, when integrated with which albums each shopper listens to, could eventually give new meaning to the term "micro-marketing."

But before that can happen, observers say, the i-station must pass one test: Is it economically feasible? Kaplan argues that as more chains test the i-station—and **HMV** appears to be close to trying it—he will be able to prove it boosts sales more than enough to warrent labels paying to have their albums in the i-station database. Some labels apparently already believe; according to Wingate, **Liberty**, **Arista**, and **Mercury** have signed on.

RUMOR OF THE WEEK: The hottest rumor making the rounds in the last few weeks had **K mart**—the giant Troy, Mich.-based discounting chain which, via acquisitions, has been expanding into specialty retailing—buying Albany, N.Y.-based **Trans World Music Corp.** But Trans World chairman, CEO, and president **Bob Higgins** says the rumor is completely untrue. K mart's spokesman didn't return calls.

ON THE MOVE: **Mike Maska**, **Geffen's** Northeast regional sales manager, has been promoted to national sales manager for the label . . . **Bill Follett**, formerly PGD's L.A. branch manager, is seeking opportunities. He can be reached at 310-399-5653 . . . After a short stint with **Navarre**, **John Grady**, who is now taking Track's calls, has joined **Mercury Nashville** as national director of sales.

Promo Essays L.A. Culture

■ BY EARL PAIGE

LOS ANGELES—Combo chain Music Plus believes it is investing in the future of its core business with a promotion built around a high school essay contest.

At the same time, according to Jim Roppo, chainwide promotions coordinator, the 91-store, Los Angeles-based subsidiary of Blockbuster Entertainment is strengthening its relationships with the communities it serves.

In conjunction with WEA's National Black History Month campaign, the regional essay promotion is asking students to "describe how music has enriched your life and how you would use music to bridge the cultural differences in Southern California."

According to Roppo, who enlisted WEA staffer Tyrone Metcalfe in coming up with the essay theme, this is not the first time the chain has "shown we are continually sensitive" about relationships among the area's diverse populations.

Even before the L.A. riots last April, proceeds from the video rentals of "Boyz N The Hood" funded the purchase of seven computers donated to the Central Juvenile Hall, says Roppo.

A similar promotion for the movie "American Me" found the chain involved with activist actor Edward James Olmos and the Community Youth Gang Services.

"However, our main goal in this promotion is to help supplement the music education effort, which has been severely cut in terms of budget slashes during more than a decade," Roppo says.

"After all, music is the lifeblood of our business and we must continue developing musicians," says Roppo, who describes excitement from the co-sponsors for the project. These entities include urban KJLH-FM Los Angeles, Guitar Center, and instrument maker Kawai. In addition, the organization Rebuild LA is endorsing the contest.

All will be represented on a panel of judges along with representatives from WEA and Music Plus. "We're also being encouraged by the Los Angeles Board of Education, who will supply a judge, too," Roppo says.

Contestants will vie for the grand prize of a Kawai electronic keyboard donated by Guitar Center and autographed by Chuckii Booker. Also part of the grand prize are $200 worth of music lessons; a copy of "Africa O-Ye: A Celebration Of African Music"; 10 WEA compact discs; and a sampler CD.

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MUZE NO RUSE FOR INDIES, CHAINS

(Continued from page 58)

of tools to put into people's hands so that they can customize their machines," in addition to what MUZE will do for them in responding to individual needs.

In addition to targeting chains, MUZE is trying to reach independent retailers. The company has launched a sales blitz on a region-by-region basis. MUZE generally attacks a market by doing a mailing to independent retailers in that region, announcing it will hold a mass demonstration at a central location. "We invite them into a meeting, do a demonstration, answer questions, and let them get hands-on experience on MUZE," Zullo says. "But we understand that often the owner of an independent store can't get away, and we will work with that, going into individual stores."

Through placement of MUZE in-store, the company finds that, on average, its machine is used to look up 300 to 400 albums a day, with busier stores looking up 600 to 700 albums per day. "We have had MUZE in the market for two years now, and hundreds and thousands of albums have been looked up," Huxley notes. "We know we have something that is field-tested, extremely reliable and easy to update."

While the company works MUZE into the marketplace, it is also preparing to enter the video world. By the end of this year, the company plans to introduce a video database—to be called VUZE, naturally.

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REMEMBER THE OLD DAYS when NARM came to Florida? It was Miami Beach and the "kids" at the convention were newly hired local sales reps who were still going strong at 5:00 a.m.

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Columbia Won't Risk Season To Risk's Cover; New-Label List; Rosen Branches To Titus Oaks

DECLARATIONS OF INDEPENDENTS™

by Chris Morris

KILLER CLOWN: The sleeve art for the current 7-inch single "Bitter"/ "Oil" by Kansas City, Mo.-based **Season To Risk**, issued by Minneapolis' **Red Decibel**, looks innocuous at first. It depicts a clown (wearing a badge that says, "I'm Pogo the Clown") holding a bunch of balloons.

On closer perusal of the back of the sleeve, you might get the chills: The painting is the work of convicted Chicago mass murderer **John Wayne Gacy**, who often worked as a clown at children's birthday parties before his evil work caught up with him.

The Red Decibel single was funded by **Columbia Records**, as part of a first-look deal with the indie label, but Columbia's name appears nowhere on the sleeve or the disc.

According to Red Decibel spokesman **Brent Ashley**, the painting was to have been used as the cover for a Season To Risk EP (since replaced with a full album) that Columbia was slated to distribute. That idea was scotched, however, after Red Decibel issued a mailing containing the Gacy artwork.

"Some guy at Columbia on the West Coast got a look at it, and said to the East Coast, 'You've got to put a stop on it,'" Ashley claims.

As a compromise, Red Decibel was allowed to use the art on the single, but, Ashley adds, "[Columbia] would not do any promotion behind it," and asked that its name not appear on the single.

Red Decibel has opted for a somewhat more tasteful cover for Season To Risk's album, due via Columbia the second week in April: It will be a cartoon by underground cartoonist (and partner in Austin, Texas' **Rise Records**) **Frank Kozik**.

LABELS, LABELS, LABELS: New indie imprints continue to pop up hither and yon.

New York's **Rockville Records** has announced the creation of a subsidiary devoted to Boston-based bands, appropriately named **Beantown Records**. **Jeff Pachman** is set as label manager. The company will issue one 7-inch single a month this year; a year-end CD will comprise one song from each single plus bonus tracks. Signings so far include the **Harmony Rockets** (with members of **Scruffy The Cat** and the **Outlets**), **Crush** (featuring former **Big Dipper** and **Volcano Suns** members), and **Tackle Box** (including **Skeggy Kendall of Life Bont**). Beantown also has promised an upcoming release by one of DI's favorite Boston groups, the magnificent **Titanics**.

West Hollywood, Calif., will be the home of another new label, **Skydoor Records**. Of special note: the company's VP of sales will be none other than former CEMA president **Dennis White**. Attorney **Jeff Benice** will serve as GM. The initial release from Skydoor, scheduled for April 13, will be an album by progressive-rock act the **Chance**. Alternative rockers **Slamhound** will follow with the album "Chaos Personified" in late spring or early summer. Skydoor will be distributed mainly through the **INDI** network, but in the Midwest, Elk Grove Village, Ill.-based M.S. Distributing will handle that responsibility.

The most interesting new label announcement received of late comes from Villanova, Pa.-based **Blood Records**. The company, which is styled as an imprint dealing primarily in rock, blues, and alternative music, has announced no signings as yet.

What caught our eye in Blood's press release was the note that the label was founded by chairman/president **Kenneth A. Jacobsen**, who is described as co-owner of a minor-league baseball team, the Wilmington Blue Rocks. Does this mean unsuccessful Blood artists will be put on waivers, or traded to another label for a rhythm section to be named later?

TAKING ROOT: **Harvey Rosen**,

(Continued on page 63)

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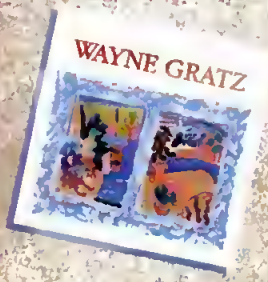

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Top Adult Alternative™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			NEW AGE ALBUMS™	
			★★ No. 1 ★★	
1	1	65	SHEPHERD MOONS ▲² / REPRISE 26775*/WARNER BROS. 45 weeks at No. 1	ENYA
2	2	47	SOLO PARA TI / EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
3	3	17	MY FOOLISH HEART / WINDHAM HILL 11115*	LIZ STORY
4	4	39	THE VISIT / WARNER BROS. 26880*	LOREENA MCKENNITT
5	5	196	WATERMARK ▲² / REPRISE 26774*/WARNER BROS.	ENYA
6	6	21	TUBULAR BELLS II / REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
7	7	15	THE IMPRESSIONISTS: WINDHAM HILL SAMPLER / WINDHAM HILL 11116*	VARIOUS ARTISTS
8	8	29	LOVE THEMES / GOLDEN GATE 71802*	GARY LAMB
9	9	19	CUSCO 2000 / HIGHER OCTAVE 7046*	CUSCO
10	10	37	YONNONOIO / NARADA 62013*	PETER BUFFETT
11	11	149	NOUVEAU FLAMENCO ● / HIGHER OCTAVE 7026*	OTTMAR LIEBERT
12	13	33	HEART ZONES / PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
13	12	49	DARE TO DREAM ● / PRIVATE MUSIC 82096*	YANNI
14	20	3	CURTAIN CALL / MOULIN D'OR 932*	DANNY WRIGHT
15	15	9	WIND DANCER / SOUNDINGS OF THE PLANET 7149*	DEAN EVENSON & TOM BARABAS
16	14	68	ENYA ● / ATLANTIC 81842/AG	ENYA
17	18	71	SUMMER ● / WINDHAM HILL 11107	GEORGE WINSTON
18	16	15	PIANO SOLOS / NARADA 61031*	VARIOUS ARTISTS
19	23	5	THROUGH THE RAINDROPS / HIGH HARMONY 1000*	ROBERT BONFIGLIO
20	NEW▶		SOMA / HEARTS OF SPACE 11033*	STEVE ROACH & ROBERT RICH
21	19	11	MYSTERIUM / SONIC EDGE 80042*	DON HARRISS
22	17	124	DECEMBER ▲ / WINDHAM HILL 1025*	GEORGE WINSTON
23	21	7	LOGIKAL / HIGHER OCTAVE 7047*	EKO
24	NEW▶		A DIFFERENT KIND OF BLUE / REAL MUSIC 5050*	MAX LASSER'S ARK
25	NEW▶		RHYTHM HARVEST / NARADA 63022*	THE MICHAEL PLUZNICK GROUP
			WORLD MUSIC ALBUMS™	
			★★ No. 1 ★★	
1	1	21	RAPA ITI / TRILOKA 71922* 5 weeks at No. 1	THE TAHITIAN CHOIR
2	3	11	KALFOU DANJERE / MANGO 39927*/ISLAND	BOUKMAN EKSPERYANS
3	2	19	SONGS OF FREEDOM / TUFF GONG/ISLAND 512280/PLG	BOB MARLEY
4	4	27	KIRYA / SHANACHIE 64043*	OFRA HAZA
5	8	5	GLOBAL MEDITATION / THE RELAXATION COMPANY 00171*	VARIOUS ARTISTS
6	5	21	LIVE / ELEKTRA MUSICIAN 613902*/ELEKTRA	GIPSY KINGS
7	6	15	ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE / MOMENT 1007*	ZAKIR HUSSAIN
8	7	11	RHYTHM & JEWS / FLYING FISH 70591*/FYLING FISH	THE KLEZMATICS
9	9	7	IN THIS LAND / EARTH BEAT 42522*/WARNER BROS.	SWEET HONEY IN THE ROCK
10	10	7	DIABLO AL INFIERNO / LUAKA BOP 45107*/WARNER BROS.	CUBA CLASSICS 3
11	15	3	FANAFOOY / GREEN LINNET 4003*	TARIKA SAMMY
12	13	39	AMERICAS / MESA 79041*	STRUNZ & FARAH
13	NEW▶		WAKE UP / QUALITY 19121*	BIG MOUNTAIN
14	NEW▶		FROM BULGARIA WITH LOVE / MESA 79049*/RHINO	LE MYSTERE DES VOIX BULGARES
15	11	37	EYES OPEN / 40 ACRES AND A MULE 48714*/COLUMBIA	YOUSSOU N'DOUR

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1993, Billboard/BPI Communications.

Canadian chain Bestsellers is planning a U.S. invasion. Pictured is one of its 10 stores in Toronto.

BESTSELLERS SOLD ON EXPANSION

(Continued from page 58)

Forbes says he believes the success of the Canadian concept will translate well in the U.S. "There is no question of confusion with Bestsellers," says Forbes. "It is a store of lists." He says items in all classifications are merchandised in order of popularity according to Billboard, Publisher's Weekly, and The New York Times Book Review, from one to 20 or 40, rather than by alphabetical order.

For the time being, Melzack says, Bestsellers will likely buy most of its music and video products from wholesalers in the U.S. "Once we develop some clout, we can buy direct," he says. In the book field, however, the company can easily buy directly from publishers, thanks to Melzack's experience as an executive and owner of Classic Bookshops.

Melzack says the Bestsellers system will add 15 more stores this year in Canada.

To the consumer, Bestsellers' narrow selection, simplistic merchandising, and placement in high-traffic shopping areas near corporate work centers means easy access and easy selection; to the company, it translates to a guaranteed high rate of turnover and high volume per square foot. "I can assure you that sales will be well in excess of $2,000 per square foot in our first Manhattan location," Melzack says.

DECLARATIONS OF INDEPENDENTS

(Continued from page 61)

former VP of sales at New York's **Landmark Distributors**, has been named director of distribution at **Titus Oaks Distribution** in Bethel, Conn. Rosen is charged with bolstering Titus Oaks' penetration with existing labels, signing on new labels, and developing new markets.

FLAG WAVING: If the title of **Michael Hall's** new **Safe House** album, "Love Is Murder," sounds familiar, that's because it shares the name with a double 7-inch single released by the Austin, Texas, singer/songwriter last year on his own **Aznut** label.

Hall says, "I had sent some of the songs to [Safe House's] **Jim Reynolds**, and he called after I put the other stuff out and said, 'Hey, let's do a record.'" Thus, three of the tracks from the Aznut release—the title cut, "Put Down That Pig," and "Beeville By Morning"—are included on the new full-length album from the West Lebanon, N.H., label.

Like Hall's work with his much-acclaimed '80s band the **Wild Seeds** and his songs on his 1990 **Record Collect** solo set "Quarter To Three," the material on "Love Is Murder" reflects Hall's sensitivity and keen wit. Highlights include the deadpan comedy of "Let's Take Some Drugs And Drive Around" and the ballad "Baby, You Scare Me," which features the vocal work of former Wild Seeds member and ex-**Arista** artist **Kris McKay**.

"It's a song from a woman's point of view, and I wanted a woman to sing it," Hall says. "Kris is still one of my favorite singers. One day she'll get her due."

Hall will be playing at Austin's South By Southwest Music & Media Conference this month with the **Lollygaggers**, a band that includes McKay and two other former Wild Seeds, **Randy Franklin** and **Joey Sheffield**. "It really was kind of weird," Hall says of this demireunion. "I had some mixed feelings about that, but I really enjoyed playing with them."

Hall also will be heard this spring on an album for the German label **Blue Million Miles Records** by the **Setters**, the Austin group in which he is partnered with ex-**True Believers** leader **Alejandro Escovedo** (whose solo album "Gravity" was a 1992 gem) and ex-**Silos** member **Walter Salas-Humara**. No American deal has been made for the album.

Although Hall says "it's pretty hard to tour right now," he plans to play some dates in the Northeast in April.

PolyGram To Push Moody Blues Via PBS

Stations To Air Concert During March Fund Drives

■ BY GREG REIBMAN

BOSTON—In an effort to lure baby boomers back into record stores, PolyGram is turning to public television this month to promote a new Moody Blues live record and home video.

Approximately 150 PBS stations nationwide will broadcast the documentary "The Moody Blues In Concert At Red Rocks," throughout March as one of the marquee presentations of a monthlong fund-raising drive.

The broadcast coincides with the simultaneous release March 9 of the British group's album "Live At Red Rocks" on Polydor, which is marketed by PLG, and the companion home video "The Moody Blues—A Night At Red Rocks With The Colorado Symphony Orchestra" on PolyGram Video.

All three formats are the result of a concert recorded and filmed last September at the Red Rocks concert facility in Colorado. The concert celebrated the silver anniversary of the Moody's orchestral opus "Days Of Future Passed" by reuniting the group with an orchestra for the first time since that album was recorded in 1967.

The joint releases also represent ongoing efforts to coordinate PolyGram subsidiaries through PolyGram Diversified Entertainment, explains PDE president John Scher. "This is the first time that PolyGram has really [been] able to integrate records, home video, and television production all at one time," says Scher, whose division oversaw the Red Rocks taping and is coordinating a similar venture featuring Diana Ross later this month.

> *'My gut feeling is to go with as much TV as possible'*

"This is not necessarily innovative, because people have made TV shows and people have released records and videos before," Scher adds. "But it is an effort between the different divisions of PolyGram to go after what is traditionally a passive audience in a coordinated way."

Throughout the PBS broadcasts, fund-raising anchors will display copies of the video and album as a fundraising premium. PLG also will push the release with tagged ads in TV Guide in the top-10 PBS markets followed by a video campaign on VH1 in April, says Jeanne Mattiussi, PLG VP of artist development/video.

"My gut feeling is to go with as much TV as possible," says Mattiussi. "Those are the people who will be sitting home on a Saturday night and not necessarily going into Tower Records and noticing that there's a new Moody Blues record."

Mattiussi says the label has prepared a 60-second spot promoting the group's entire catalog as well as a 30-second spot focused on the Red Rocks releases.

The PBS special has more of a documentary feel than the full concert home video. The audio version has different tracks than the video, but the focus of all three formats is the first-ever live appearance by Justin Hayward, John Lodge, Ray Thomas, and Graeme Edge with an orchestra. The concert spans the Moody Blues' entire career, including songs like "Nights In White Satin," "Questions," and "Tuesday Afternoon."

"In the case of a Moody Blues fan, you're talking about people for whom the music is still very much a part of their lives, but it has taken a back seat to jobs, family, etc.," says Scher. "By making it easily accessible to them, bringing it right into their living room or bedroom, I think there's an opportunity to really drive people into the stores."

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BILLIE AWARDS
(Continued from page 10)

nine, followed by Wherehouse Entertainment, which secured eight. Madonna's "Erotica" was nominated four times, the most for a single entry.

Awards host Leroy Neiman is best known for his colorful, action-oriented impressionist paintings and prints. During the 1970s he attained mass popularity with his speedy, signature portraits of championship boxing matches and various Olympic events.

The awards ceremony will be held in the Grand Ballroom of the Puck Building, located at the corner of Lafayette and Houston streets in Manhattan. For ticket information, contact Melisse Subatch at 212-536-5018.

Here is a complete list of Billie finalists (identified with the company that made the submission):

MUSIC

Consumer Print: "Blues Masters," Rhino Records; "Gospel Folk," Rhino Records; "Hate You," A&M Records; Madonna, "Erotica," Warner Bros.; Sade, "Love Deluxe," Sony Music Entertainment.

TV/Cable: Dinosaurs, "Big Songs," Disney Records, Jon Secada, "Car," SBK Records, Ozzy Osbourne, "Don't Blame Me," Sony Music Entertainment; "Rhino Blues Masters," Bomb Factory, Roger Waters, "Amused To Death," Sony Music Entertainment.

P.O.P.: Cave Dogs (1), Capitol Records; Cave Dogs (2), Capitol Records; Megadeth, Capitol Records; My Foolish Heart, Windham Hill Records, New Years Card, BMG.

Trade Print: Rock The Vote, Sony Music Entertainment, Listen, Sony Music Entertainment; Madonna, "Erotica," Sire Records, Madonna, "Erotica," Warner Bros.; Red Badge Of Courage, Columbia Records.

Radio: Andrew Dice Clay, "40 Too Long," Warner Bros.; EPMO, "Business," Sony Music Entertainment; Michael Jackson, "Dangerous," Sony Music Entertainment, Roger Waters, "Amused To Death," Sony Music Entertainment; Wailing Souls, "All Over The World," Sony Music Entertainment.

Packaging/Cover Art: Aerosmith, Nelemen Studio; Elvis Presley, RCA Records; Jazz Series, Sony Music Entertainment; LSO, Warner Bros., Pat Metheny, Geffen Records.

MUSIC VIDEO

Consumer Print: Lifebeat, AIDS Ad, EMI Records, MTV, Program Ad, EMI Records; Springsteen Plugged, MTV.

Packaging/Cover Art: Media Kit, VH-1; The Very Special Place, Rosella Jamboree; Video Music Awards, MTV.

TV/Cable: Buzz Clip, MTV; Columbia House, Wunderman Adv., Denis Leary, MTV; Earth Summit, MTV, '92 VMA Promo, MTV.

HOME VIDEO

Trade Print: "Deep Cover," New Line Home Video, "Elvis," CBS/Fox Video, "A League Of Their Own," Columbia/TriStar Home Video; "Thunder Heart," Columbia/TriStar Home Video

TV/Cable: "George Of The Jungle," CBS/Fox Video, "Hippies"/"Gimme Shelter," ABKCO Films; "My Cousin Vinny," FoxVideo; "Roots," Time/Life Video; "Trials Of Life," Time/Life Video.

Packaging/Cover Art: "Elvis," CBS/Fox Video; "Fawlty Towers," CBS/FoxVideo; "The Lawnmower Man," New Line Home Video; "Marilyn," FoxVideo; "Star Wars," FoxVideo

Consumer Print: Black Crowes, Def American Recordings, Change The Channel, CCC of America; "Ferngully," FoxVideo, "The Lawnmower Man," New Line Home Video; Video Wish List, Baker/Taylor

P.O.P.: "Elvis," CBS/Fox Video; "Ferngully," FoxVideo; "The Graduate," New Line Home Video; "My Cousin Vinny," FoxVideo; "The Player," New Line Home Video.

RETAIL

Consumer Print: Art Of Giving, Wherehouse Ent., Back To School, Camelot Music; Four-Color Mailer, Camelot Music; Madonna, "Erotica," Wherehouse Ent.; Pic Hit, Camelot Music.

TV/Cable: Cindy Crawford Blockbuster Workout, Blockbuster Video, Sing Your Lungs Out With Elvis, Whershouse Ent., Sing Your Lungs Out Little Hemmer, Wherehouse Ent.; Sing Your Lungs Out Xmas List, Wherehouse Ent.; Sing Your Lungs Out Xmas Rap Lady, Wherehouse Ent.

Outdoor: Boston Subway, HMV; Laserdisc, Camelot Music; Star Trek, Camelot Music.

Radio: Mother's Day, Wherehouse Ent.; Purple Haze, Tower Records; Singers, Wherehouse Ent.

P.O.P.: "Aladdin," Disney Records; "The Little Mermaid," Disney Records, Nirvana, Geffen Records; Spring Castle, Disney Records; Submerge, Geffen Records; XTC, Camelot Music.

LIBRARY OF CONGRESS

(Continued from page 1)

The Sinatra project shines the spotlight on the Library of Congress, keeper of the nation's musical heritage with an archive of some three million sound recordings and radio broadcasts.

Sinatra's career with Columbia spanned nearly a decade, from 1943, when he left the Tommy Dorsey band for a solo career, to 1952, when he and the label parted ways. He moved on in 1953 to an explosive career at Capitol and, in 1963, moved again to Reprise.

By the end of last year, Deutsch had amassed complete discographical information on Sinatra and was working closely with Marc Kirkeby, the director of CBS/Sony's reorganized archives, combing the company's vaults for masters and top condition copies of the hundreds of sides Sinatra had cut for the label.

Deutsch was also aware of a large number of Columbia-era Sinatra recordings all but unknown to most U.S. fans: V-Disc label sides released for consumption by World War II GIs overseas.

The red, white, and blue V-Disc label (V for Victory) was the morale-boosting brainchild of the War Department's Special Services Division. From 1943 until its demise in 1948, the label released 908 12-inch recordings (often with two songs per side) of all genres, with artists ranging from Toscanini to Art Tatum to Spike Jones and his City Slickers.

After some research, Deutsch and Kirkeby learned that "Some of these recordings supposedly showcased Sinatra with songs he hadn't recorded before, or with songs featuring different arrangements or a full orchestra," says Deutsch. "The AFM recording ban was in effect, which meant singers could only record with vocal backup groups or choirs."

The AFM recording ban was a musicians' strike over jukebox and radio royalties that lasted from August 1942 until November 1944. The AFM forbade union-member musicians from playing on recording sessions during that time.

Library of Congress sound engineer Larry Appelbaum restores recordings, photo left. While most of the 78s supplied for the Sinatra project were in mint condition, time, wear and deterioration often take their toll. Here he displays two vintage transcriptions too far gone to save. In the photo on the right, Library of Congress sound specialists Wynn Matthias, left, and Sam Brylawski confer in the Recorded Sound Reference Center. Matthias holds the first recording received by the Library of Congress, a 1905 cylinder recording of Kaiser Wilhelm. Brylawski holds the 1935 application of Frank Sinatra and the Hoboken Four to appear on the Major Bowes Original Amateur Hour. (Photos: Library of Congress)

A youthful Frank Sinatra records at the Columbia Records studio circa 1945.

CONDITIONAL EXEMPTION

The V-Disc program received a conditional exemption from the union recording ban: The releases had to be targeted just to servicemen overseas, destroyed after the war, and artists and musicians had to agree to play for free. In addition to getting recycled pre-ban releases from companies, the program had a full recording schedule of its own. In addition, it could utilize and release transcriptions from stateside radio programs, which were also exempt from the ban. There were Sinatra sides in all three categories.

"I knew there were about 90 recordings, and there had to be some amazing things," Deutsch recalls.

At this point, Kirkeby and Deutsch turned to the Library of Congress and its Recorded Sound Reference Center.

The Recorded Sound Reference Center (RSRC) is a library within a library. With its own massive archive, reading and listening facilities, and staff, it holds the nation's largest public collection of sound recordings and radio broadcasts.

The RSRC also has thousands of print discographies, trade catalogs, and reference books. In addition, it utilizes the Library of Congress' audio labs/studios for preservation efforts. (The Library has an equally impressive film and video collection division.)

As Dan Morgenstern, head of the Rutgers University Institute of Jazz Studies puts it: "It's a unique institution with an enormous general collection. It's as close as you can get to being a national archive of recorded sound. There's nothing like it in the world, as far as I know."

In addition to a general collection that includes copyright deposit copies of U.S. label releases (Billboard, Feb. 27), the RSRC houses large collections acquired as donations or gifts. It also has bought private collections of recordings ranging from opera to rock and roll.

Its most recent major acquisition is a collection of nearly 500,000 jazz and blues 78s, a gift/purchase arrangement.

COMPLETE V-DISC SERIES

Deutsch and Kirkeby contacted RSRC's senior staffer Sam Brylawski to determine whether the Library's holdings included V-Disc material. "I told them that yes, we have V-Discs; in fact, we have just about the complete series of the recordings, sometimes two or three copies of each," says Brylawski. "They had been donated to the Library by the War Department when the program was phased out."

Deutsch sent Brylawski a list of the recordings he needed. "We found nearly every one they requested," Brylawski says. "I think we were missing one from the separate Navy program. They all weren't cataloged yet, but they were shelved, as all our recordings are, by manufacturer, label name and number."

While Deutsch was awaiting overall final approval of the reissues series from Sinatra, he obtained permission from the AFM to use the records for the set by arranging for a fee to be paid to the musicians' general fund. "With unpublished recordings, or government recordings not intended for commercial use originally, that's the rule," Brylawski explains. "Basically, you act like it's a recording session."

Deutsch and Kirkeby traveled to the Library in January to check out the V-Discs and to have the Library transfer the 78s, most of which are in mint condition, to DAT listening copies. It was then that the producer knew for sure just how rich a vein he had mined.

Among the 90 recordings, only 30 were duplicates of released Columbia sides. The rest were enough to make any Sinatra fan (or discographical treasure hunter) giddy.

According to Deutsch, one third of the material consisted of completely different versions—featuring an orchestral accompaniment instead of a choir, or different arrangements or bands—of songs Sinatra had recorded for Columbia. "Of course, the vocal performances are unique as well," he says.

The other third was "songs, and I mean wonderful songs, that he had never recorded at all while he was on the label," says Deutsch.

Included in that trove were recordings of "Speak Low," "My Shining Hour," and "Long Ago And Far Away," made in 1944, years before they were to become pop and jazz standards.

Deutsch and Kirkeby sent the dubs to Sinatra's office, and waited. Finally, word came back. Thumbs up.

Deutsch and Kirkeby are working with copies of the 78s made direct to DAT by the RSRC. The producer plans to process the recordings through a computerized sound restoration system when the label makes the collection's digital masters.

The finds, both at the Library's RSRC and in the CBS/Sony vaults, were substantial enough to enlarge the scope of the project.

The first complete Columbia box, scheduled for release this fall, will be a huge 12-CD set. It will include 287 songs recorded for the label, including 25 previously unreleased recordings and three undocumented recordings unearthed in the CBS/Sony archives.

The second set, tentatively scheduled for an early 1994 release, will be 'Sinatra—The Complete V-Discs,' with the same package design and art work as the first set, according to Deutsch.

A third box of the singer's Hollywood recordings and his pre-Tommy Dorsey efforts with the Harry James Band will follow, also with the same package design.

AUDIO CUSTODIANS

As to the Library's outlook on companies using its holdings for a commercial release, Brylawski and the RSRC had no problem. "Actually, we encourage the dissemination of unique or unusual recordings," he says. "We're simply the custodians of the physical property."

Back at the Library's RSRC, Brylawski says he's happy he could help with the project. "In an ideal world, everything should be in print," he says.

Presently, he and his staff are working on a number of minicollections, including one of women's music, and another of recent topical recordings, including homegrown label efforts (with songs about former VP Dan Quayle and about the Gulf War).

Brylawski is also overseeing the ongoing cataloguing of other acquisitions, including the world's largest collection of Duke Ellington recordings. "Albums, 78s, aircheck, live tapes, the works," he says. There's also work to be done on a collection of the famous U.S. engineer-recordist Wally Heider's on-location recordings.

Among the areas RSRC wants to expand are its gospel music recordings collection and its collection of transcriptions of pre-1935 radio programs, says Brylawski.

This is the second of a two-part series on the Library of Congress.

MCA/GRP LOGO

(Continued from page 14)

"GRP is so synonymous with contemporary jazz that it creates a typecast for any artist that is on that label," says GRP president Larry Rosen. "With MCA/GRP we can continue to expand into the pop area."

Aside from Laima, current GRP artists Patti Austin and Rob Wasserman—who is working on "Trios," a sequel to his album "Duets"—will move over to the new imprint.

Rosen says the MCA/GRP imprint was also inspired by the success of several current adult-leaning pop artists on other labels. "That's what is really happening in the marketplace in general, at radio, and retail," he says. "The baby boomers are getting older and the adult audience is becoming larger."

According to Rosen, MCA/GRP releases will be primarily promoted and marketed by GRP, but MCA may also play a role. "We will sit down with MCA and decide what we will do on an artist-by-artist basis," he says.

MCA Records president Richard Palmese adds, "When they give us a record we feel we can impact in the top-market AC and top 40 stations, we will take them on as a priority and our promotion staff will assist in the marketing effort."

On the international front, the MCA/Geffen marketing staff—well versed in the pop arena—will work the MCA/GRP releases instead of GRP staffers, who have expertise in the jazz area.

GRP was acquired by the MCA Music Entertainment Group in 1990, but continues to operate independently from its New York offices.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS

By Seth Goldstein

THE RIGHT STUFF: Home video, which is continually justifying itself in the face of competing technologies, will have some new supporting data courtesy of **Blockbuster**. The chain has taken delivery of a research report from a major national consultancy giving the industry a clean bill of health. Considering the client, the results might be considered predictable.

An executive summary likely will be the centerpiece of senior VP **Ron Castell's** "Home Video Vs. Emerging Technologies" talk in the March 7-9 presentations to Wall Street analysts in Boca Raton, Fla., and should make an appearance in remarks prepared for the May 11 annual shareholders meeting.

Also on the analysts agenda are Blockbuster's marketing chief **James Hilmer** on his plans and VP **Gerry Weber** on site selection. Both have new subordinates. Merchandising honcho **Carol Feinberg** is assigned to Hilmer, while head buyer **Mark Stuart**, who had reported to Feinberg, is Weber's man.

STILL DANCING: **Orion Home Video's Herb Dorfman** thinks the $14.98 "Dances With Wolves" will waltz to 2.5 million units by year's end: "I expect that we'll make those numbers." Retail accounts, he says, will include mass merchants racked by **Handleman**, which isn't extending itself to support the title (Billboard, Feb. 13). Dorfman suggests they may be buying from other sources. One reason to stock the title is a "liberal [returns] policy relative to the marketplace." Blockbuster, meanwhile, says it's buying deep.

VIDBITS: We can't name the studio, but one of Hollywood's finest has landed cassette rights to the "Snoopy" catalog ... **Joanne Held**, formerly **Pacific Arts Video** sales VP, joins **National Geographic Video** as retail sales manager in Nat Geo's L.A. offices. She'll work with distributor **Columbia TriStar**, and with duplicator **Rank Video Services** ... **Turner** has moved up the street date of its **Amy Fisher** title, NBC's "Lethal Lolita," to March 31, joining the network entries from **CapCities/ABC** and Columbia TriStar. Turner hopes to ship 25,000 units, which will include a **WNBC** jailhouse interview with Fisher.

Software Outlets Plug In To CD-ROM

Kagan Panel Muses Multimedia Future

■ BY JIM McCULLAUGH

LOS ANGELES—Entertainment software outlets—a category including record, video, and book outlets—are poised to become significant players in the fast-developing CD-ROM multimedia market.

That was the message from Tom McGrew, VP of sales and marketing for San Diego-based Compton's NewMedia, speaking at a Feb. 17 "Future Of Home Video" symposium sponsored by Kagan Seminars here at the Ma Maison Sofitel Hotel.

McGrew was joined on the "New Technologies: How Will They Change The Business?" panel by Bradford Auerbach, VP of business affairs and general counsel at Philips Interactive Media of America; Hal Josephson, director of business development for the new 3DO Co.; Wendy Moss, senior VP of Image Entertainment; and Todd Wade, co-director/marketing of The Voyager Co.

CD-ROM demand is a "lot bigger than we thought it would be" when Compton's NewMedia formed 18 months ago to distribute the software for DOS, Windows, and Mac environments, McGrew told attendees. "It's grown some 400%-500% in size."

As evidence of evolving distribution, McGrew noted that less than two years ago, 75% of product was flowing through direct-mail channels. That has "flipped-flopped," he said, with 75% of product now flowing through retailers specializing in computers and video and mass merchants.

What's making CD-ROM—optical disc software that combines text, video, animation, and audio—even more appealing to consumers and distribution, said McGrew, is an exploding array of "broad-based titles," including entertainment-oriented programs. McGrew pointed in particular to a new generation of CD-ROM discs compatible in any of three major environments—DOS, Windows, and Mac.

"Then there is only one [stock keeping unit]," he said.

By the end of 1993, he projected an installed base of 4 million CD-ROM external drives capable of handling any or all of the three formats. In two years, the number should double to 7 million-9 million units, "a healthy installed base to sell into," McGrew noted.

Wade, who demonstrated Voyager's CD-ROM version of the Beatles' "A Hard Day's Night," supported much of what McGrew said. He added, "CD-ROM is now seen as a valuable medium in that customers will pay for extra information" they know can be delivered. "Moreover, customers want to collect," he said. "And the fact that the technology is being supported by the likes of Apple, Microsoft, and Philips is evidence that it won't go away quickly."

The consensus at the session was that all the newer technologies could result in a format war reminiscent of "Beta vs. VHS" in the '80s, although the consumer appears more eager to embrace a variety of new informational and entertainment equipment than an incompatible VCR.

Auerbach claimed Philips is on target with its Compact Disc-Interactive rollout, now reaching about 2,200 retail outlets. CD-I's appeal, he believes, goes beyond kids, games, music, and special-interest programs currently available. Due later this year are movies in the 5-inch format sporting "VHS-like" quality, Auerbach said, preceding "full motion, full screen" software.

Moss, whose company distributes about 35%-40% of laserdiscs in the U.S., said she was bullish about the continuing health of the laserdisc business, projecting a population of 1.3 million players by year's end and 3.1 million machines in 1996. The 11 million laserdiscs sold in 1992 should increase to 14.4 million in 1993 and 30.9 million in 1996.

Retailers have "gotten much more involved" in the past year or so, Moss noted, in particular combo chains, which have had "great success."

One "really important" barometer of laser's continued health is the increasing number of major consumer-electronics hardware suppliers offering combiplayers. There were only eight in

(Continued on page 69)

Family Values. Who else except Dagwood and Blondie would you pick to represent the all-American family? Ozzie and Harriet are dysfunctional by comparison. Hearst Entertainment and NPS Home Video hope to translate nostalgia for the way it never was into 1993 dollars with the release of the "Blondie" titles, starring Penny Singleton and Arthur Lake, at $14.95 suggested list.

Rivals Work On Standards For Digital VCRs

TOKYO—Discussions are under way between Matsushita Electric Industrial and Sony Corp. for development of a single worldwide digital VCR format.

A Matsushita spokeswoman declines to specify which other firms are involved in the talks, but notes they are "not specifically Japanese."

According to press reports here, Hitachi, Toshiba, Victor Co. of Japan (JVC), Philips, and Thomson are expected to join Sony and Matsushita in adopting whatever standards are eventually determined.

A digital VCR could be an important product, particularly if High Definition Television becomes a mass-market reality.

Sources say the decision by rivals Sony and Matsushita to cooperate on a digital video standard is seen as recognition by the firms that they cannot afford another format

(Continued on page 71)

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Kagan Panelists Predict More PPV Promotions

PPV'S PUNCH: Video store operators who see pay-per-view as competitive can look for more promotions, according to panelists at the annual **Paul Kagan Seminar**, held Feb. 17-18 at Ma Maison Sofitel Hotel, Los Angeles.

While 99-cent offerings for PPV have become more common of late, they are usually for short durations as trial deals. Kagan panelists **James English of Viewer's Choice** and **Hugh Panero of Request TV** both described low-ball offers for so-called "nevers," or people who have not purchased PPV movies before.

However, **Scott Kurnit**, president of **Set Pay Per View**, described a promotion of much longer duration offering MGM/UA's "Diggstown" at 99 cents for viewers purchasing a companion, nontheatrical program now playing "in about 70 small markets."

"World Tough Man Championship" is paired with the movie, which has promoter **James Woods** organizing a scam that pits his fighter, co-star **Louis Gossett Jr.**, against 10 opponents. In Set's event, amateur fighters slug it out nonstop; the footage shown during the panel delighted and disgusted Kagan attendees. Kurnit said the show works "because it's concept driven, not talent driven," as in boxing matches that demand big names.

CANADIAN CONNECTION: **Rogers Video**, the 71-store British Columbia chain, is one home video retailer not afraid of PPV, according to president/COO **Chuck Van Der Lee**, a Kagan panelist.

It is part of **Rogers Cablesystems**, a company poised to deliver programming in a number of modes. For example, "We have the only cellular phone system that is coast to coast," noted Van Der Lee, describing **Cantel**. Rogers, servicing 1.8 million cable homes, is also 32% invested in **Unitel**, the Canadian telephone network.

Rogers Video hopes to test **Rentrak** "to use as a marketing tool," he said. "We realize that Rentrak is primarily for those retailers who cannot take the financial exposure" and opt for the $8 license fee. Van Der Lee comments: "We do not have that problem. We purchase $12 million worth of new releases a year and will go on doing that. But on a title like 'Scent Of A Woman,' we want to make a statement with that and have 200 copies in certain stores where we face strong competition."

At the other end of the spectrum, hoping to boost catalog business, Rogers has installed Academy Award sections. "We have the whole list of winners from day one. What we found is that we are getting a turn a week on a lot of movies that were formerly renting once a month."

THE REEL THING: One way to spur action in the otherwise-stagnant catalog sections is to offer guaranteed satisfaction, said **Bob Geistman**, director of marketing retail services at **Ingram Entertainment**. He's convinced several store operators in various parts of the country to go with a program he calls "Reel Guarantee."

According to Geistman, another Kagan attendee, who goes back to the earliest days of video rental at **Turtle's**, now a **Super Club** subsidiary, the program involves more than 1,000 titles. "They should be selected on the basis of several from each major genre. We encourage using a sticker to identify them. They should also remain mixed in with the present display. We do not want to see a whole section of guaranteed titles because that's just like a hit wall—the customer will go there and not shop the whole store," he said.

STORE MONITOR

by Earl Paige

Geistman recommended "a shelf talker that states the customer is entitled to a free rental if they are not happy. Customers these days are not that worried over the $2 or $3, it's the time they don't want to feel was wasted, the two hours on something they end up not liking." While the guarantee obviously doesn't replace the time spent on something unsatisfying, Geistman thinks it does ease concerns.

GAMES PEOPLE PLAY: Retailers in a dozen U.S. markets are getting an unexpected boost from **Nintendo of America**, bent on promoting its newest entry, "Star Fox," according to **Mike Robertson**, games play counselor. Nintendo, via its new PR firm, **Berkhemer Kline Golin/Harris Communications**, is visiting various major markets in a media blitz that includes some store visits, says **Palmer Moody** of the agency.

The whole operation is low-key. "We don't want to attract a lot of attention," says Moody. However, close to $20,000 worth of electronic gear sits inside the unadorned van Nintendo uses for the tour, he adds.

Robertson, described by his traveling partner Moody as "someone who gets paid for playing games," has no hesitation fielding the obvious question: Has Nintendo's attitude toward rental changed?

"We do not encourage rental," says Robertson, even though higher retail prices for games have pushed stores in that direction. "One of our concerns is that young people will get so involved in the game, and they are so sophisticated and challenging, that they will run up very high rental fees. We also are concerned about them

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Billboard® FOR WEEK ENDING MARCH 6, 1993

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	17	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	15	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
3	5	46	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
4	3	20	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
5	9	3	THE MUPPET MOVIE	Walt Disney Home Video	The Muppets	1979	G	22.99
6	6	5	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
7	3	21	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
8	8	8	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	G	24.98
9	8	18	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1943	NR	24.98
10	17	2	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
11	39	18	BEYOND THE MIND'S EYE ▲	Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
12	10	10	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.96
13	21	8	BARNEY IN CONCERT	The Lyon's Group	Various Artists	1992	NR	14.95
14	19	3	PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1992	NR	24.95
15	19	13	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	34.98
16	26	3	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	24.98
17	17	17	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
18	20	23	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
19	18	18	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
20	28	5	PLAYBOY: ULTIMATE SENSUAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0709	Various Artists	1993	NR	29.95
21	23	39	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	G	24.98
22	29	28	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
23	NEW ▶		THE GREAT MUPPET CAPER	Walt Disney Home Video	The Muppets	1981	G	22.99
24	39	21	THE ROCKY HORROR PICTURE SHOW	FoxVideo 1974	Tim Curry Richard O'Brien	1975	G	19.96
25	NEW ▶		BARNEY'S MAGICAL MUSICAL	The Lyon's Group	Various Artists	1992	NR	19.93
26	21	18	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1990	NR	19.95
27	39	63	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
28	18	8	USE YOUR ILLUSION: PARTS I & II	Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	1992	NR	34.98
29	22	28	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
30	24	39	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.99
31	RE-ENTRY		THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
32	30	28	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
33	19	23	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	24.99
34	28	93	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.96
35	35	17	THIS IS MICHAEL BOLTON	SMV Enterprises 19V-49159	Michael Bolton	1992	NR	19.98
36	21	19	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	24.95
37	NEW ▶		TRON	Walt Disney Home Video	Jeff Bridges Bruce Boxleitner	1982	PG	19.96
38	39	18	PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
39	28	8	GENTLEMEN'S AGREEMENT	FoxVideo 1077	Gregory Peck Dorothy McGuire	1947	NR	19.96
40	36	2	BARNEY GOES TO SCHOOL	The Lyon's Group	Various Artists	1992	NR	14.95

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum certication for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Panel Probes Challenges In Marketing Video

■ BY JIM McCULLAUGH

LOS ANGELES—Home video won't be sidetracked by pay-per-view, video on demand, or the other upstart delivery systems trying to beat the VCR to the draw: Such was the consensus of the Kagan Seminars panel, which held forth Feb. 17 here.

Industry outsiders might demur, but you wouldn't expect anything less positive from the participants who discussed "Marketing Video: The Challenges Ahead," including Steve Beeks, executive VP, Republic Pictures Corp.; David Bishop, senior VP/GM, LIVE Home Video; Ron Castell, senior VP of programming, Blockbuster Entertainment; and Chuck van der Lee, president, Rogers Video. They're true believers and, they think, with good reason.

"Anyone expecting PPV or some of the newer technologies to wipe out video stores has a long time to wait, if it ever happens," said Bishop. "Certainly the new competing delivery systems will challenge home video as we know it. But what is more likely to happen is an expansion of the business. The pie will be carved up a little bit differently, but we don't expect it to be dramatic."

The result, he continued, "is that consumers will have a better shopping experience at the store level. Stores will feel the pressure to enliven the rental and sale process." While retailers sharpen their sales tools, on-demand suppliers will struggle to launch services, "and any significant penetration cannot be expected until 1998," he added. "But what everyone fails to view is that home video won't stand dormant. Home video will go through its own changes and evolution."

Bishop pointed to an analysis of pricing and economics of PPV and home video that reinforces his claim. A rental-priced hit title that sells about 300,000-400,000 units brings in a contribution of about $45 per unit to the studio, after manufacturing and marketing costs are subtracted.

To generate the same PPV revenues, the movie, priced at $4.50, would have to be purchased by 9 million of the 20 million homes now equipped to take the service. That's a buy rate of 45%,

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CD-ROM OUTLETS

(Continued from page 67)

April 1990," she said. Three years later, 19 companies have machines. As a result, the average price of a combi has dropped to $299, another trend expected to drive the market.

Josephson recapped the new, highly touted 3DO system, which debuted at the January Consumer Electronics Show in Las Vegas. Home units are expected to go on sale next fall. He emphasized that 3DO is "not a manufacturer or publishing company but a licensing company. We have created a chip set and will support it." Among companies that have a stake in 3DO are Matsushita, Time Warner, Electronic Arts, Kleiner-Perkins, and AT&T.

Mini Mermaid, Kids' Lit Top List Of New Releases

HIGHLIGHTS FROM an exceptionally bulging mailbox:

Walt Disney Home Video has a passel of new releases, including the recently unveiled "For Our Children: The Concert" ($19.99), high-energy family entertainment featuring big names like **Paula Abdul, Kris Kross, Melissa Etheridge,** and others performing kids' songs; all proceeds go to the **Pediatric AIDS Foundation.** Released Feb. 26 were three volumes in the new animated series "Ariel's Undersea Adventures" (44 minutes, $12.99). Each title features a pair of new stories starring Disney's Little Mermaid, Sebastian, and other familiar characters, along with some new faces like Stormy the Seahorse. The tales are set in a time before that of the movie, so the video Ariel is somewhat younger than before. The video series was launched in glitter packaging, and comes with a consumer offer: a Little Mermaid carrying case, free with two proofs of purchase of the Ariel series.

by Moira McCormick

Also new from Disney is the recently debuted video line, starring Goofy and son Max, based on the "Goof Troop" TV series. Each of the three $12.99, 47-minute titles features a pair of stories and a music video, and is packaged with collectible stickers. In addition, Disney has issued four live-action films at $19.99 each: "Tron," "Never Cry Wolf," "Benji The Hunted," and "Flight Of The Navigator." Disney also releases two more in the "Dinosaurs" series: "I'm The Baby" (Vol. 7) and "Don't Cross The Boss" (Vol. 8), each $12.99.

Golden Book Video, Racine, Wis., is expanding its selection of video offerings based on children's literature, according to a spokesperson. December saw the release of two Encyclopedia Brown titles, based on **Donald J. Sobol's** popular books, as well as **Judith Viorst's** "Alexander And The Terrible, Horrible, No Good, Very Bad Day" and the **Christopher Plummer**-narrated "Madeline And The Gypsies," based on **Ludwig Bemelman's** heroine. Coming up in the next two months are "Bunch Of Munsch," a pair of stories from best-selling children's author **Robert Munsch**, and "Just Me And My Dad," based on **Mercer Mayer's** Little Critter character.

The wondrous animated movie "Little Nemo: Adventures In Slumberland" ($24.95)—based on the first comic strip ever published in the U.S.—was just released by **Hemdale Home Video**, Los Angeles, with **Tropicana** as corporate sponsor. Consumers receive a $5 rebate from Tropicana with the purchase of "Little Nemo" and a Tropicana Triplets orange juice. A "Little Nemo" Colorforms set is offered as a premium with purchases of the juice. A wide variety of point-of-purchase material is available. Also new from Hemdale is family action-adventure film "Spy Trap" ($89.95), the story of five junior high kids mixed up in international espionage.

MCA/Universal Home Video will issue the only animated film so far to be based on **Watty Piper's** classic children's fable "The Little Engine That Could." It's due March 31.

Each 30-minute, $12.98 cassette will feature a free "I Think I Can" booklet containing games, puzzles, etc. An extensive consumer campaign is planned; P-O-P includes full-sized posters and prepacked merchandisers.

Paramount Home Video is now the exclusive distributor of video titles by **Moonbeam**, the new label from **Full Moon Entertainment** created to produce family films. Moonbeam's first title will be "Prehysteria," a comedy/adventure featuring a human family and a litter of baby dinosaurs, set for a late spring release . . . **Family Home Entertainment** is offering a colorful 48-piece floor display and 12-piece counter display for its seven-title Easter Video collection. Each of the titles comes packaged with an eight-page activity booklet.

Strand Home Video, Santa Monica, Calif., has extended its agreement with **Quality Family Entertainment**, producer of the popular **PBS** series "Shining Time Station," for exclusive distribution of Quality's "Thomas The Tank Engine & Friends" tapes in the U.S. and Canada through 1999. The newest title is "Thomas, Percy, & the Dragon & Other Stories." Strand has also acquired Britain's **Abbey Home Entertainment** line for U.S. and Canadian distribution. New animated releases from that partnership are "Bump—My First Video," "Postman Pat's 123 Story," and a pair of titles from the subversive **Roald Dahl**, "Dirty Beasts" and "Revolting Rhymes." All are approximately 30 minutes and retail for $9.98.

Warner Home Video is set to release "Peter, Paul & Mommy, Too," a 90-minute videocassette of the venerable folk trio's October 1992 family concert at New York's **Majestic Theatre**. Both the video ($19.98) and companion audio are out March 9. A PBS television special of same will air throughout March . . . **Children's Circle**, Weston, Conn., is revamping the packaging on all of its outstanding children's titles, which now feature larger illustrations than before. Newest release is "Max's Chocolate Chicken And Other Stories For Young Children" (30 minutes, $14.95) . . . Latest from always top-notch **Rabbit Ears**, Rowayton, Conn., is the Native American legend "Princess

(Continued on next page)

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ No. 1 ★ ★ ★				
1	1	1	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
3	6	2	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
3	2	6	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich	1992	R
6	6	6	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
6	NEW ▶		DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
6	6	6	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
2	11	2	MO' MONEY	Columbia TriStar Home Video 51313-5	Damon Wayans	1992	R
6	6	18	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
3	2	2	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
10	2	4	DIGGSTOWN	MGM/UA Home Video M902692	James Woods Louis Gossett Jr.	1992	R
11	6	6	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG-13
16	18	18	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
16	18	6	3 NINJAS	Touchstone Pictures Touchstone Home Video	Victor Wong	1992	PG
16	18	19	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
16	18	18	UNIVERSAL SOLDIER	Carolco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
16	18	6	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry	1992	PG-13
16	18	6	MAN TROUBLE	FoxVideo 1976	Jack Nicholson Ellen Barkin	1992	PG-13
16	18	6	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt	1992	NR
16	20	18	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
20	11	4	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
11	19	19	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
22	20	19	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
23	NEW ▶		THE WATERDANCE	Columbia TriStar Home Video 91243	Wesley Snipes Eric Stoltz	1992	R
16	18	6	TWIN PEAKS: FIRE WALK WITH ME	New Line Home Video Columbia TriStar Home Video 75843	Kyle MacLachlan	1992	R
25	NEW ▶		STEPHEN KING'S IT	Warner Bros. Inc. Warner Home Video 12198	Richard Thomas John Ritter	1990	NR
26	NEW ▶		A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
23	20	6	INSIDE OUT 4	Playboy Home Video Uni Dist. Corp. PBV0725	Various Artists	1992	NR
23	18	6	STAY TUNED	Morgan Creek Productions Inc. Warner Home Video 12595	John Ritter Pam Dawber	1992	PG
25	NEW ▶		MOM AND DAD SAVE THE WORLD	HBO Video	Teri Garr Jeffrey Jones	1992	PG
30	23	4	STORYVILLE	Columbia TriStar Home Video 92903	James Spader Joanna Whalley-Kilmer	1992	R
31	28	5	WHERE THE DAY TAKES YOU	Cinetel Films, Inc. Columbia TriStar Home Video 92883	Sean Astin Lara Flynn	1992	R
32	25	17	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moira Kelly	1992	PG
33	34	26	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
34	37	2	DEVLIN	FoxVideo M012888	Bryan Brown	1992	R
35	39	11	NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	R
36	32	15	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
37	30	6	CHRISTOPHER COLUMBUS: THE DISCOVERY	Warner Bros. Inc. Warner Home Video 12592	Tom Selleck Rachel Ward	1992	PG-13
38	27	2	WHERE ANGELS FEAR TO TREAD	New Line Home Video Columbia TriStar Home Video 75703	Helena Bonham Carter Judy Davis	1992	PG
39	35	17	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
40	31	8	CLASS ACT	Warner Bros. Inc. Warner Home Video 12530	Kid 'N Play	1992	PG-13

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum certication for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications

Rentrak Reports Third-Quarter Loss

■ BY DON JEFFREY

NEW YORK—Rentrak Corp., the pay-per-transaction home video distributor, reports that the costs of starting up operations in Europe resulted in a loss for the third quarter.

Revenues declined because the video releases available to Rentrak in the quarter were not rented as frequently as those in the previous year.

For the three months that ended Dec. 31, Portland, Ore.-based Rentrak reports a net loss of $685,006 compared with a profit of $551,424 in the same period the year before. Revenues fell 1.2% to $14.3 million from $14.5 million.

But if it were not for the European startup and other expansion costs, Rentrak would have reported a profit in the third quarter of $273,250. Finance VP Karl Wetzel says, "We got a little better on our margins."

Under pay-per-transaction, Rentrak shares revenues with retailers and the studios that supply videos. In general, the economics of PPT are as follows: On a $2.50 rental, the retailer keeps $1.25 and gives Rentrak $1.25. Rentrak keeps 25 cents and returns $1 to the studio. The basic profit margin is 20%.

Rentrak says that 2,612 retail stores were active participants in the PPT system as of Dec. 31. And about 150 video suppliers—including Fox-Video and MCA/Universal—release titles through Rentrak.

The rompany has exported the roncept to Japan through a joint venture that appears to be paying off. In the third quarter, Rentrak Japan booked a net profit of $63,459 on a 37% increase in revenues to $8.25 million. The U.S. company owns one-third of the venture.

Rentrak started operating in Europe late last year. There are no revenues yet because "we are still in negotiations with the key retailers there and the key suppliers," says Wetzel. Another source adds that startup costs have been higher than expected.

The company also incurred $250,000 in development costs in the third quarter for its newly formed chain store division, which is attempting to get supermarkets as rental acrounts. In the third quarter, Rentrak also booked an $89,000 loss from two small software development companies it acquired two years ago.

For the nine months that ended Dec. 31, total revenues rose 4.7% to $36.5 million from $34.8 million the year before, while the net loss widened to $934,767 from $552,883. The company's stock closed recently at $5.875 a share in over-the-counter trading, nearly 30% below its 52-week high.

WORK ON STANDARDS

(Continued from page 67)

war, like the battle between Beta and VHS, given the cost of developing new technologies.

"It's getting very, very expensive for companies to do it by themselves," says Hitomi Hashimoto, an electronics industry analyst at Kleinwort Benson's Tokyo office. "And it's ultimately confusing for the consumers they're trying to market to."

Sony and Matsushita dismiss a Nihon Keizai Shimbun newspaper report that digital machines could be available by late 1994.

The Nihon Keizai Shimbun story speculated that the new format will feature tapes between 6mm and 8mm wide, be capable of recording four hours of standard TV or two hours of high-definition TV, and be adaptable for all HDTV systems. These details could not be confirmed at press time.

Both Sony and Matsushita say copyright issues raised by a digital video recorder haven't been discussed. No software companies are yet involved in the standards discussions, according to Sony.

The Electronic Industries Assn. of Japan estimates the digital VCR market will be worth 700 billion yen ($5.737 billion) annually in Japan by the year 2000. STEVE McCLURE

PANEL PROBES CHALLENGES OF MARKETING VID

(Continued from page 69)

nearly 10 times the norm for PPV events, he noted. "It's difficult," Bishop added, "to see that there would be a swapping of windows or collapsing of the home video window."

And while PPV has an attractive "convenience factor, will that be enough to change human behavior in the aggregate?" Bishop asked. "My guess is that it won't. You can't downplay the whole shopping experience, which in the last decade has become more than just a means to get goods. It rontinues to be more of a leisure-time activity and will become more so.

"Of course, that will put pressure on the retailer to make shopping more enjoyable," he continued. "Thus, PPV won't knock out video as a new entertainment channel. Does it present new challenges for the video retailer? Absolutely."

Castell also downplayed the threats to home video. "We don't really see any battle," he said. "There has been a lot of posturing but not a lot of money coming in for these services.

"The key point is that video retailers are used to rompeting. We've always had competition. Sure, things will change in our business but retailers will change with it. By the time all this new technology rolls around, if it ever does, retailers will have new stores and new customers, more selection, more cash flow, and more marketing."

Castell noted that "last week, Blockbuster company-owned and franchised stores, added 254,711 new [ronsumer] accounts, which I will net down to about 170,000. In 19 weeks, Blockbuster will equal 3.2 million addressable homes," PPV's average annual growth. "And our competition is not standing still."

Echoing Castell, van der Lee said home video retailers can add value by better embracing sell-through and the rental and sale of some of the newer home entertainment technologies such as video and computer games, now 7.5% of his revenues.

PARAMOUNT FORMS NEW TECHNOLOGY DIVISION

(Continued from page 10)

will be the launching of several interactive Paramount CD-ROM titles this spring and summer. Another could be the expansion of a virtual reality trial that Paramount has scheduled for two retail locations.

The Technology Group, established in December, will research and develop multimedia programs, interactive television, electronic books, and virtual reality for all of Paramount's entertainment and publishing concerns, including Paramount Pictures, Simon & Schuster, Madison Square Garden, and Paramount Parks.

The new division, which is on an equal corporate footing with Paramount Pictures, is based in Palo Alto, Calif., and headed by Keith Schaefer, former CEO of Paramount's Computer Curriculum Co. Prior to joining Paramount, Schaefer served as a senior VP with NEC Technologies and Atari. While with NEC, he helped launch the Turbo Technologies CD-ROM game system.

"We're digitizing some of the best content in the company to make interactive multimedia products that will be sold in the consumer marketplace under the Paramount brand name," says Schaefer. "Such breakthroughs as digitalization, data compression, and networking are creating new platforms and markets for Paramount's vast library of entertainment and publishing copyrights."

Paramount Technology Group VPs include Sueann Ambron, former VP of Paramount's advanced media group and co-founder of Apple's Multimedia Lab, and Bruce Churchill, former VP of financial planning for Paramount Pictures.

"Every one of Paramount's operating units is being influenced, as we speak, by technology, which is changing at an accelerating rate. Paramount thought it was the best solution to centralize our technology efforts at the highest level of the rompany," says Schaefer, who has also been named a VP of Paramount Communications.

"What we will do is become experts in several areas of technology that can be transferred down to Paramount's operating units," he continues. "New technologies are fast crumbling the walls that used to separate entertainment and publishing, our two major businesses.

"We can cut across traditional operating lines and integrate new technologies as they are appropriate. And by being there early, we can influence technologies that will affect our businesses."

Technology Group ronsists of four parts. Media Kitchen, headed by Ambron, is a product research and development center. Its staff includes Doug Crocket, a LucasArts Entertainment veteran, and Janet Fritsche, a former consultant to Apple's Advanced Technology Group.

A second division, Technology Council, will include senior executives from each of Paramount Communications' operating unita. It will evaluate movie, TV, and book projects for their potential in terms of multimedia, video games, and other applications.

Strategic Investments, helmed by Bruce Churchill, will seek alliances, and form co-ventures with rompanies outside of Paramount that are involved with new technologies. Close ties have already been formed with Apple, Microsoft, and 3DO with the goal of developing new multimedia titles. Part of the plan involves "investing in strategic companies that have technology we want access to," Schaefer notes.

The fourth division is New Ventures, which plans to create micro-companies that will implement new technologies, such as consumer products developed by Media Kitchen.

In contrast to Paramount, Time Warner until now has taken a more decentralized approach towards new media by establishing separate arms such as Warner New Media, which has released CD-ROM titles, and the Quantum cable project in Queens, New York. It, too, has ties to the new 3DO corporation.

Most other entertainment giants are still in the "wait and see" phase regarding multimedia and interactive TV.

Schaefer emphasizes that, in many respects, the digital revolution is already here. "More revenue is being generated now from multimedia electronic reference materials than from bound encyclopedias," he notes.

Paramount's first CD-ROM titles, due this summer, wil*l be launched initially in the Macintosh and Windows platforms. The program content will at first be educational or "edu-tainment," but pure entertainment products will soon follow, says Schaefer.

The debut CD-ROM release, set for the spring, will be Richard Scarry's "Busytown," a children's title that teaches pre-schoolers valuable life skills and important roncepts about getting along with other people. In the summer will come two Smithsonian titles: "Virtual BioPark," in which the viewer "becomes" one of six animals and explores different biospheres, and "Amazonia," which is about a family living in the rain forest environment.

Also due is the "Bravo! Books" series, in which children can either read a book or be read to, plus an interactive children's encyclopedia that will define words and illustrate them with visuals.

Interactive travel and special-interest programs may be developed for platforms such as Apple's upcoming Newton, a handheld device that is referred to as a PDA or "personal digital assistant."

And Paramount is currently experimenting with two virtual reality installations based on the "Star Trek" TV shows and movies. The test sites will be in mall locations operated by the Edison Brothers company.

As for interactive television, Schaefer comments that "the industry certainly appears to be heading toward on-line data bases, be it with telephone or cable companies. These digital highways will create whole new businesses, and we have to learn how to package our rontent."

"We are platform-neutral" in multimedia, he adds. "At Paramount we have rich, wonderful content in films, books, TV, and other areas, and we want to re-purpose our software and intellectual properties in many platforms to entertain, educate, and challenge the consumer."

CHILD'S PLAY

(Continued from preceding page)

Scargo And The Birthday Pumpkin," told by **Geena Davis** with music by **Michael Hedges**; and "Pinocchio," told by **Danny Aiello**, with music by **Les Miserables Brass Band**. Both 30-minute, $9.95 titles are available March 10.

Video Treasures, Troy, Mich., has unveiled "The Expectant Father" (45 minutes, $14.98), which examines pregnancy from the male perspective. The program includes observation from celebrity and noncelebrity dads alike, and is based on the book of the same name by **Connie Marshall**, R.N. Celebrities include Ed **Asner**, **Jason Alexander** of "Seinfeld," **A. Martinez** of "L.A. Law," and football star **Willie Gault**. A portion of the proceeds is earmarked for the **March of Dimes** . . . Nine new volumes of DIC Toon-Time Video ($9.98) and two volumes of DIC Top Toons ($12.98), distributed by **Rincon Children's Entertainment/BMG Kidz**, will be released March 23. Both lines were launched in the fourth quarter of 1992. New Top Toons are "Long Live Rock'n'Roll" (45 minutes) featuring G.I. Joe, and "Here Come The Littles" (60 minutes). New DIC Toon-Time Videos include titles from the cartoon series "Hammerman," "Wishkid," "ProStars," and "Swamp Thing."

"The Cat Came Back And Three Other Tales" is the largest-selling video to date for **Smarty Pants Audio and Video**, Lakewood, Ohio, whose excellent children's series is licensed from the **Canadian Film Board**. "Our traditional accounts, such as **Booksellers** in Cleveland, sold out their initial orders and reordered double," notes company president **Shelton Tirk** . . . **KidVision, A*Vision's** newly created children's home video label, has named as manager **Mindy Levine**. Levine will oversee all facets of KidVision, including marketing, merchandising materials, and product packaging . . . New from **Bright Ideas Productions**, Westlake Village, Calif., is "Music And Magic," a collection of seven music videos featuring vocalist **Kevin-Anthony** (who currently is appearing in Chicago in "Miss Saigon"). Bright Ideas' 1992 video title "Karate For Kids" was awarded **Parents' Choice** honors; video host **Ted Nordblum** and Bright Ideas president **Lisa Marie Nelson** are the co-hosts of "One Of A Kind," a kid's radio show airing Sunday mornings on Ventura County's **KNJO-FM**.

Please address all correspondence, review copies, etc., to Moira McCormick, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-464-0880.

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Reservoir Dogs" (1992), R, LIVE Home Video, prebooks March 16.

Writer/director Quentin Tarantino became an overnight sensation with this highly original, harrowingly funny caper film energized by a razor-sharp ensemble cast that includes Harvey Keitel, Tim Roth, Steve Buscemi, Lawrence Tierney, Michael Madsen, and Chris Penn. Its storyline seesaws back and forth in time, creating a cinematic collage that probes the disparate personalities assembled for an ill-fated heist. Among its memorable performances are Buscemi as a persnickety career criminal, Madsen as a handsome psychopath, and veteran tough-guy Tierney as their no-nonsense boss. Set to a soundtrack of '70s pop hits, this unique combination of hysterical comic dialog and unsettling violence will slay action-fans and cinephiles alike.

"Husbands And Wives" (1992), R, Columbia TriStar Home Video, prebooks March 16.

Woody Allen and Mia Farrow's headline-grabbing personal life overshadowed this probing, briskly paced comedy/drama during its theatrical run. Nonetheless, viewers will find it hard not to draw parallels between Farrow and Allen and their screen counterparts Judy and Gabe, especially as Gabe finds himself attracted to a college student (Juliette Lewis). But it's the Oscar-nominated Judy Davis who steals the show as the high-strung

(Continued on next page)

Billboard® FOR WEEK ENDING MARCH 6, 1993

Top Kid Video™

THIS WEEK	2 WKS AGO	WKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★★★ NO. 1 ★★★		
1	1	17	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
2	2	45	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
3	4	25	FERNGULLY...THE LAST RAINFOREST FoxVideo 5594	1992	24.98
4	3	23	THE RESCUERS Walt Disney Home Video 1399	1977	24.99
5	7	5	BARNEY GOES TO SCHOOL The Lyon's Group	1992	14.95
6	6	31	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986	24.99
7	8	35	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.95
8	NEW ▶		BARNEY IN CONCERT The Lyon's Group	1992	14.95
9	NEW ▶		BARNEY'S MAGICAL MUSICAL The Lyon's Group	1992	14.95
10	5	75	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
11	21	3	BARNEY AND THE BACKYARD SHOW The Lyon's Group	1992	14.95
12	18	95	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
13	11	7	BARNEY ROCKS The Lyon's Group	1992	14.95
14	12	7	BARNEY'S BIRTHDAY The Lyon's Group	1992	14.95
15	15	232	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
16	14	25	ROCK-A-DOODLE HBO Video 90701	1992	24.98
17	9	67	FANTASIA Walt Disney Home Video 1132	1940	24.99
18	19	7	X-MEN: NIGHT OF THE SENTINELS PolyGram Video 4400860593	1992	12.99
19	10	388	DUMBO◆ Walt Disney Home Video 24	1941	24.99
20	20	331	ALICE IN WONDERLAND◆ Walt Disney Home Video 36	1951	24.99
21	13	5	BARNEY'S THREE WISHES The Lyon's Group	1992	14.95
22	16	49	FIEVEL GOES WEST ◇ Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
23	17	3	BARNEY: A DAY AT THE BEACH The Lyon's Group	1992	14.95
24	25	247	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
25	24	3	MUPPET BABIES: EXPLORE WITH US Walt Disney Home Video 1618	1993	12.99

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum certication for a minimum sale of 250,000 units or a dollar voluma of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Van Halen, "Live: Right Here, Right Now," Warner Reprise Video, 112 minutes, $29.98.
This concert video will throw Van Halen fans into such an ecstatic frenzy, they may find themselves subconsciously switching to Crystal Pepsi. Pumping performances, all of which were culled from the "For Unlawful Carnal Knowledge" tour, feature songs spanning the band's entire career. Front man Sammy Hagar is at his hyperactive best, and Eddie Van Halen provides plenty of power guitar licks backed by brother Alex's signature drum work. Sporadic interviews with the band members are informative, but take a back seat to the music here. Video complates picture for VH fans whose appetites will be whetted by simultaneous album release, and retailers may want to think about cross-promotional possibilities.
CATHERINE APPLEFELD

Willie Nelson, "My Life," Hallway Productions (615-254-7087), 60 minutes, $19.95.
The latest of a series of top-notch video biographies from Nashville's Hallway Productions, this story of country music outlaw Nelson covers a career certainly worth ooting. This video features a wealth of archival footage, many of it predating Nelson's longhair days. The rare clips trace his life from his younger period as a struggling songwriter to beyond his milestone "Red-Headed Stranger" album. Special attention is focused on Nelson's songwriting prowess, and the video is at its best when featuring such Nelson contemporaries as Waylon Jennings, Johnny Cash, Faron Young, Kris Kristofferson, and Billy Walker. Attention also is focused on Nelson's unique song stylings, his considerable film accomplishments, and his recent troubles with the IRS. Live performances are well-chosen and depict the various stages of his career. The running time could have been expanded to show more live performance footage, especially the vintage scenes. But the video does give credence to Nelson's strong impact on the country music scene, and today's new breed could learn a lot from his belief in his own music and doing it his way.
RAY WADDELL

CHILDREN'S

"Follow That Bunny!," Family Home Entertainment (818-908-0303), 27 minutes, $12.98.
Best release in FHE's Easter promotion, "Follow That Bunny!" is a fun, clay-animated musical. The eggs-citing adventure begins when the magic egg is stolen while on its way to the Easter Rabbit. Without it, spring will never come, which is fine with the bunny thief, who hates his seasonal job of waking up the worms. While the storyline is rather weak and songs forgettable, the video is filled with original-looking and-acting characters. And the musical numbers are clever and colorful, with bits of humor to spice things up. Young children *love* this video, especially all the "funny bunnies." Also new from FHE are "Will Vinton's Claymation Easter," "Little Sister Rabbit," and "Thumkin And The Easter Bunnies."
CATHERINE CELLA

"The Tale Of Peter Rabbit And Benjamin Bunny," "The Tale Of Samuel Whiskers Or The Roly-Poly Pudding," GoodTimes Home Video, 30 minutes each, $19.95 each.
GoodTimes has a winner in its The World of Peter Rabbit and Friends series. Based on the ever-popular Beatrix Potter stories, these two videos (the first two in a six-part series) will charm Potter's fans young and old. Using the "rendered artwork" technique that enables Potter's own original watercolors to be faithfully adapted for animation (as in "The Snowman"), these videos are excellent transistions of children's books to the small screen. "The Tale Of Peter Rabbit And Benjamin Bunny" takes viewers into Mr. McGregor's garden with those two mischievous little rabbits. Even better is "The Tale Of Samuel Whiskers," a delightfully comic story of cats and rats. Each video opens and eloses with a live-action sequence that effectively sets the stage for the animated portion of the program. The musical score and voiceovers are top-notch. BRYAN CURTIS

HEALTH/FITNESS

"Steve DeMasco's Aerobic Self-Defense Workout," Global Action Video/Parade Video (201-344-4214), 37 minutes, $14.98.
The low-impact, highly focused workout featured here takes many cues from the movements and ideology of the martial arts. Black-belter DeMasco, a veteran of the self-defense workshop and seminar circuit, designed a series of exercises geared at strengthening body and mind so they can better function in concert. While he does not lead the small class himself, he provides an introduction and appears at the end of the video to offer support and tips about how best to defend one's self from violent physical crimes in a variety of situations. While material obviously is geared toward women, men also can benefit from the instruction here.
C.A.

SPORTS

"Shaq Attaq: In Your Face," PPI Entertainment/Parade Video (201-344-4214), 55 minutes, $19.98.

In what is likely to be the first of many videos, instant NBA superstar Shaquille O'Neal shines. He dazzles on the court in spectacular LSU plays that preceded his recent take-down of the entire backboard. And he impresses as a person who has enhanced his great size and talent with equally great enthusiasm and hard work. But the brightest moments have Shaq rapping with Fu-Schnickens. "If I wasn't a booper, I'd be a rapper" is a claim he makes good on in appealing and humorous verse. The music video "What's Up Doc?" almost makes up for the lack of NBA footage—as does learning the 7-footer's name means "little one."
C.C.

"Play Ball The Major League Way," PHoenix Communications Group Inc. (201-807-0272), 70 minutes each, $14.98 each.
Produced in cooperation with Major League Baseball, this excellent three-volume series covers all aspects of the game: Pitching and Catching, Infield and Outfield Play, Hitting and Baserunning. Every subject is analyzed and broken down into bite-size portions that are easy to understand and follow. All of the tips and drills are taught and demonstrated by current professional players, so even nonplaying fans will find these programs enjoyable. Coaches on every lavel will find these videos a great help in motivating their players and teaching them the fundamentals they need to play ball the Major League way.
MARC GIAQUINTO

MADE-FOR-TV

"The Beverly Hillbillies: Vol. 5 And 6," CBS Video, 52 minutes each, $12.98 each.
The Beverly Hillbillies ruled the situation-comedy field during the '60s, when the ridiculous came off hilarious, not lame like it does in most of today's sitcoms. These two volumes feature four episodes focusing on Granny, played by Eileen Ryan. With such themes as Granny mistaking a kangaroo for the world's largest rabbit—and the ensuing tumult that occurs because of this slightly askew notion—how could any cerebal individual not enjoy this show. In the next episode, the writers show they know how to milk a good joke, when they have Granny mistake an ostrich for a chicken. The funniest episode here has Roy Clark, guesting as back home folks, visiting Jed Clampett and kin in Beverly Hills. But anybody who's a real fan of "The Beverly Hillbillies" knows that the episodes that focus on Jethro Bodine, played by Max Baer, are the most ridiculous and therefore the funniest. Hera's hoping the folks at CBS Video get around to unearthing the episodes in which Jethro thinks he is an international playboy or a secret agent.
ED CHRISTMAN

INSTRUCTIONAL

"Dan And Fred's Great College Adventure," Stravinski Productions (516-794-3977), 60 minutes, $29.95.

Two recent college grads host this conversational walk through 12 universities located in the Northeastern U.S., which shies away from the Ivys in favor of promoting some of the area's other establishments of education. Among the selections: N.Y.'s Hofstra Univ., Univ. of New Hampshire, Boston College, and U Mass, which, like the others, are portrayed via conversations with students and faculty and sweeping campus shots. The idea of making a video version of those cumbersome college guide books is a good one, and the program is well-executed. Included is a booklet with addresses and info about the subjects covered. Only shortcoming is the lack of criticism of any of the universities, which deliberating students might appreciate.
C.A.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARQUEE VALUES

(Continued from preceding page)

Sally, desperate to reassemble her life after her husband (Sydney Pollack) runs off with a younger woman. Allen uses an artful blend of jarring edits, documentary interviews, and cinema verité jerky-cam techniques to tell this emotionally complex, neurotically funny urban tale. Scandals notwithstanding, Allen fans will count this among his greatest.

"Consenting Adults" (1992), R, Hollywood Pictures Home Video, prebooks March 22.

Kevin Kline is a commercial-jingle songwriter who's made fast friends with his intense, hard-driving new neighbor Kevin Spacey. Spacey involves Kline in an insurance ripoff, and also seems to be encouraging Kline to have an affair with his sultry wife, Rebecca Miller. Although Kline—like many yuppies in recent thrillers—allows himself to be charmed by someone who would give anyone else the creeps, it's hard to guess why his wife, Mary Elizabeth Mastrontonio, would forget her initial suspicion of Spacey. Viewers won't feel much sympathy for Kline as he slips deeper into trouble, and will remain unmoved when he's thrown a lifeline by investigator Forest Whitaker. The strong cast of this near-noir thriller is a far greater attraction than its overplayed sex angle.

"Journey To Spirit Island" (1992), PG, Storyline/Academy Entertainment, prebooks March 18.

This tale of folkloric adventure set in a northwestern Native American community is the newest release on Academy's "family-oriented" Storyline label. An adolescent Indian girl (Bettina) dreams of her shamanic ancestors and of Spirit Island, an ancient burial ground slated for development as a resort. She and her three young companions must use their resourcefulness to defend Spirit Island. (Lots of movies like to portray ruthless development on sacred ground when a more relevant question to today's Native Americans may be where they're going to put the casino.) Boys probably won't be turned off by this central female character, but kids in general may get antsy watching all the slow-moving scenery, despite the beauty of Vilmos Zsigmond's camerawork.

"The Return Of Spinal Tap" (1993), not rated, MPI Home Video, prebooks March 15.

Spinal Tap, the World's Worst Rock'n'Roll Band, plays London's Royal Albert Hall in what's more a comic concert longform than an actual sequel to Rob Reiner's 1984 mock-rockumentary, "This Is Spinal Tap." Tapsters David St. Hubbins, Nigel Tufnel, and Derek Smalls (Michael McKean, Christopher Guest, and Harry Shearer) still epitomize the dopiest excesses of rock'n'roll in general and heavy metal in particular with overblown (and trouble-prone) stagecraft, dumb-looking customized guitars, and pointless sword-and-sorcery imagery. Tap tunes like "Sex Farm," "Break Like The Wind," "Stonehenge," and "Tonight I'm Gonna Rock You Tonight" are broken up by hilarious interviews with the band, as well as with Reiner, Fred Willard, Paul Shaffer, and June Chadwick, who revive their characters from the original Spinal Tap film. With a built-in fan base that bests many *real* rock bands, this should be a high-volume success.

"Traces Of Red" (1992), R, HBO Video, prebooks March 18.

The idle—and apparently boring—rich of Palm Beach populate this noirish thriller narrated by a cop (James Belushi) who gets killed during the opening credits. A flashback tells of the murder of a onetime sex partner of Belushi, and how he slowly begins to suspect his on-and-off girlfriend Lorraine Bracco, a sexy society hostess whose speech patterns seem modeled after Ivana Trump's. Complicating matters is Belushi's brother, an image-conscious politician, and Belushi's partner, who may fall prey to Bracco's wiles. After a few jaded sexual episodes, Belushi's family secrets come out and the plot takes unexpected twists that would have been more suspenseful if the characters were more interesting. Should be most enjoyable for can-you-guess-the-ending mystery fans.

"Revenge Of The Nerds III: The Next Generation" (1993), not rated, FoxVideo, prebooks March 19.

As with the grating "Police Academy" films, viewers may wonder how "Revenge Of The Nerds" ever worked its way up to III, but once more Adams College has become a Geeks vs. Greeks battleground. ("And this time," the ads should say, "it's for no plausible reason.") Nerd-hating college trustee Morton Downey Jr., mobilizes the jock-frat against its bespectacled, pocket-protectored prey. The besieged nerds soon turn to founding nerd Robert Carradine for help, but he's rejected his roots for a life of "cool." Although somewhat politically incorrect, the movie's thoroughgoing equation of "nerd rights" with other human-rights movements provides its rare laughs. Lacking an "Airplane"-like spate of gags to counteract its mass-produced characters, "Revenge III" leaves one worrying about the anticipated "Revenge IV."

STORE MONITOR

(Continued from page 68)

getting dirty or damaged."

Robertson himself has gained the middle level of "Star Fox" and aspires to conquering all three. Nintendo has its army of counselors on the phone 20 hours a day. "The only reason it's not 24 hours is that we need the time to adjust our computers," he says.

The Nintendo road show will visit Boston, New York, Philadelphia, Detroit, Chicago, Minneapolis, Dallas, Phoenix, San Diego, and San Francisco.

TAKING EXCEPTION: Now that the first **Excitement Video** on the West Coast has opened, owner **Paul Fishbein** is breathing easier about the new concept in adult video retailing. "We've had two stores in Philadelphia for a number of years, but we feel with the store in the Valley we're breaking new ground."

For one thing, the adult industry has been going through what Fishbein and others describe as an anti-obscenity crisis. When merchants in a Northridge, Calif., strip learned exactly what Excitement Video would be offering, "they very politely told us they were uncomfortable," Fishbein says.

In the end, Fishbein and his partners moved, with the shopping center paying all expenses. "They bought us out of our lease. Everything was going well until they came in and saw the product on the wall," says Fishbein, who is also publisher and editor of Adult Video News.

THE Hollywood REPORTER TOP 10

WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS ($)	NO OF SCRNS / PER SCRN AVG ($)	WKS IN REL	TOTAL GROSS TO DATE ($)
1	Groundhog Day (Columbia)	9,330,577	1,735 / 5,378	1	26,452,100
2	Homeward Bound (Buena Vista)	6,593,201	1,791 / 3,681	2	16,357,766
3	Sommersby (Warner Bros.)	5,925,345	1,762 / 3,363	2	27,843,199
4	The Crying Game (Miramax)	5,210,415	735 / 7,089	12	21,471,575
5	Aladdin (Buena Vista)	4,471,705	1,737 / 2,574	13	179,260,441
6	Army of Darkness (Universal)	4,424,535	1,387 / 3,190	—	4,424,535
7	Loaded Weapon 1 (New Line Cinema)	2,976,002	1,983 / 1,501	2	21,325,161
6	Scent of A Woman (Universal)	2,935,445	1,208 / 2,430	8	41,723,159
9	Untamed Heart (MGM)	2,761,192	1,123 / 2,459	1	7,602,766
10	A Few Good Men (Columbia)	2,329,315	1,324 / 1,759	10	126,902,665

Billboard.

FOR WEEK ENDING MARCH 6, 1993

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.

RECREATIONAL SPORTS™

THIS WEEK	2 WKS AGO	WKS ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
			★★ NO. 1 ★★	
1	2	35	NBA DREAM TEAM / FoxVideo (CBS/Fox) 5616	14.98
2	3	70	NBA SUPERSTARS / FoxVideo (CBS/Fox) 2288	14.98
3	1	27	NFL ROCKS / PolyGram Video 085379-3	19.95
4	6	11	PRO FOOTBALL'S HOTTEST CHEERLEADERS / PolyGram Video 4400854853	19.95
5	4	11	HIDDEN NFL II: THE LOCKER ROOM TAPES / PolyGram Video 4400854973	19.95
6	10	69	MAGIC JOHNSON: ALWAYS SHOWTIME / FoxVideo (CBS/Fox) 3189	19.98
7	18	172	MICHAEL JORDAN: COME FLY WITH ME ◆ / FoxVideo (CBS/Fox) 2173	19.98
8	7	15	NBA COMMEMORATIVE VIDEO COLLECTION / FoxVideo (CBS/Fox) 5624	49.98
9	8	105	MICHAEL JORDAN'S PLAYGROUND / PolyGram Video (CBS/Fox) 2856	19.98
10	RE-ENTRY		FOOTBALL FOLLIES / FoxVideo	19.95
11	5	128	NFL CRUNCH COURSE / PolyGram Video	19.95
12	RE-ENTRY		LARRY BIRD: A BASKETBALL LEGEND / FoxVideo (CBS/Fox) 3191	19.98
13	20	35	HISTORY OF THE NBA / FoxVideo (CBS/Fox) 2857	19.98
14	NEW▶		THE SECRET NBA / FoxVideo (CBS/Fox) 5789	14.98
15	19	21	NFL COUNTRY / PolyGram Video 440285491-3	19.95
16	14	60	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME / FoxVideo (CBS/Fox)	9.98
17	17	33	NBA SUPERSTARS 2 / FoxVideo (CBS/Fox) 5558	16.98
18	16	5	THE NFL'S GREATEST RIVALRIES / PolyGram Video 4400854933	19.95
19	12	20	NFL'S GREATEST HITS / PolyGram Video	19.95
20	5	9	NFL GOES MOTOWN / PolyGram Video 440085489-3	19.95

HEALTH AND FITNESS™

THIS WEEK	2 WKS. AGO	WKS ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
			★★ NO. 1 ★★	
1	1	19	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT / GoodTimes Home Video 7032	19.99
2	2	15	CHERFITNESS: BODY CONFIDENCE / FoxVideo (CBS/Fox) 2577	19.98
3	3	35	KATHY SMITH'S STEP WORKOUT / FoxVideo (Media) MO32901	19.99
4	6	3	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 / GoodTimes Home Video 9304	19.99
5	4	131	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ / Warner Home Video 616	19.99
6	11	27	STEP REEBOK: THE VIDEO / PolyGram Video 0847853	29.95
7	13	23	JANE FONDA'S STEP AEROBIC WORKOUT / A*Vision Entertainment 3-50333	24.98
8	5	61	CHERFITNESS: A NEW ATTITUDE / FoxVideo (CBS/Fox) 2576	19.99
9	17	45	ABS OF STEEL WITH TAMILEE WEBB / The Maier Group TMG132	9.99
10	7	141	ANGELA LANSBURY: POSITIVE MOVES / Wood Knapp Video WK1016	19.95
11	10	45	ABS OF STEEL 2 WITH TAMILEE WEBB / The Maier Group TMG133	9.99
12	14	13	AM/PM CALLANETICS / MCA/Universal Home Video 81258	19.98
13	12	15	MARILU HENNER'S DANCEROBICS / Barr Entertainment 11208	19.95
14	9	57	BUNS OF STEEL 3 WITH TAMILEE WEBB / The Maier Group TMG131	9.99
15	16	97	BUNS OF STEEL WITH GREG SMITHEY / The Maier Group TMG111	9.99
16	8	7	DIXIE CARTER'S UNWORKOUT / MCA/Universal Home Video 81416	19.99
17	15	25	BUNS OF STEEL 4 WITH TAMILEE WEBB / The Maier Group TMG137	9.99
18	20	72	BUNS OF STEEL 2: STEP WORKOUT / The Maier Group TMG116	9.99
19	18	5	LEGS OF STEEL WITH TAMILEE WEBB / The Maier Group TMG141	9.95
20	19	315	CALLANETICS ◇ / MCA/Universal Home Video 80429	24.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ **DEF LEPPARD Tonight** (4:03)
PRODUCERS: Mike Shipley, Def Leppard
WRITERS: Clark Collen, Elliott, Savage, Lange
PUBLISHERS: Bludgeon Riffola/Somba Enterprises, ASCAP
Mercury 862016 (c/o PolyGram) (cassette single)

One of the brighter moments from headbangin' band's current "Adrenalin" collection. This rock ballad finds act indulging in all of the instrumental drama and vocal acrobatics that its fans have come to love. A rush of choir chants at the chorus successfully gives the tune an anthemic arena vibe that will entice continued interest at both top 40 and album-rock formats. Look for cool nonalbum cut "She's Too Tough" on the flipside.

▶ **EH VOGUE Love Don't Love You** (3:55)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
EastWest 4988 (c/o Atlantic) (cassette single)

There just ain't no stoppin' these funky divas. Fifth single from quartet's multiplatinum opus is a bit more aggressive and catchy than the previous "Give It Up, Turn It Loose." Syncopated funk beats clip at an easy pace, supporting an intricate and expectedly harmonious vocal arrangement. A necessary add for top 40 and urban playlists.

▶ **TOAD THE WET SPROCKET I Will Not Take These Things For Granted** (3:42)
PRODUCER: Gavin Mackillop
WRITERS: G. Phillips, Toad
PUBLISHERS: Sony Tunes/Wet Sprocket, ASCAP
Columbia 74929 (c/o Sony) (cassette single)

Sweetly sad follow-up to "Walk On The Ocean" offers programmers radio-ready musings on long-distance relationships. Track starts softly and builds to a grand and melodic crescendo. Sure to meet top 40 radio approval.

★ **k.d. lang Miss Chatelaine** (3:48)
PRODUCERS: Greg Penny, Ben Mink, k.d. lang
WRITER: k.d. lang, B. Mink
PUBLISHERS: Burnstead/Zavion, SOCAN
Sire 18608 (c/o Warner Bros.) (cassette single)

lang lovingly pays homage to Lawrence Welk on this dreamy entry from her brilliant "Ingenue" set. Strumming acoustic guitars are the bonding element in an arrangement of accordians, violins, and other cool instrumente. The crowning glory, of course, is lang'a virtually flawless vocal performance. An adventurous top 40 and AC choice.

★ **PETE ROCK & C.L. SMOOTH Lots Of Lovin'** (no timing listed)
PRODUCERS: DJ Pete Rock, Nevelle Hodge
WRITERS: P. Phillips, N. Hodge, C. Penn
PUBLISHERS: Ness, Nitty & Capone/Smooth Flowin/Pete Rock, ASCAP; Velle International
Elektra 8712 (cassette single)

Charismatic duo dips one more time into its hip debut album and pulls out this languid pop/hip-hop treat. Romantic rhymes are cushioned with plush synths and smooth female singing at the chorus. Sweet track will benefit greatly from rap's growing profile at pop radio—and deservedly so. Catch the previously unavailable "It's No Game" on the flipside.

NOEL Hearts On Fire (3:37)
PRODUCERS: Andy Marvel, Dave Darlington, Bruce Carbone
WRITERS: Noel, A. Marvel, S. Pesken
PUBLISHER: not listed
Mercury 855 (c/o PolyGram) (cassette single)

Ex-freestyle hunk resurfaces after a lengthy break from recording with rough new look, and a rock-angled pop ditty. Chugging rhythms will flirt with crossover radio programmers, while spiraling guitar lines and a cute, sing-along chorus take aim at teen-oriented top 40 formats.

R & B

▶ **MIKI HOWARD Shining Through** (4:10)
PRODUCER: David Foster
WRITERS: D. Foster, L. Thompson, M. Kamen
PUBLISHERS: Fox Film/One Four Three/Linda's Boy/Warner Tamerlane, ASCAP
Giant 18617 (c/o Warner Bros.) (cassette single)

Although Howard's most recent single, "Release Me," did not set the world on fire, her long-term track record at urban radio demands a fair shake for this warm and caressing ballad. Some urban-ites may find this David Foster production a bit too pop/AC at times, but Howard's rich tones give the song all of the soul it needs. From the "Femme Fatale" album.

NENEH CHERRY Buddy X (2:55)
PRODUCERS: Booga Bear, Jonny Dollar, Neneh Cherry
WRITERS: N. Cherry, C. McVey, K. Barnes, J. Barnes
PUBLISHERS: EMI-Virgin/Tricky Track, BMI
Virgin 12766 (c/o CEMA) (cassette single)

Bolstered by samples from "Sugar Free" by Juicy, this hip-hop-derived romp from Cherry's critically acclaimed "Homebrew" album has the mainstream vibe needed to make noise at radio. Actually, this one would be equally at home on alternative stations. Cherry further proves that her double talent for singing and rhyming comes in mighty handy, as she swerves from sassy street kid to worldly chanteuse with ease.

II CLOSE My Conscience Says No (4:20)
PRODUCERS: Kirk & Jimmy
WRITERS: J. Thomas, K. Wan, II Close
PUBLISHERS: Avant Garde/Imaginable/Breakin' The Rules/Dope As Balls, ASCAP
Tabu 8106 (c/o PGD) (cassette single)

Should he? Or shouldn't he? Not all men are interested in rocking the mattress, as deftly proven on this yearning R&B ballad. Familiar-sounding male harmonies take a grateful backseat to a lead vocal that flexes without flying out of control. Equipped with the promise of being a sleeper hit. Check it out.

CLASSIC EXAMPLE I Do Care (3:36)
PRODUCER: Maurice Starr
WRITER: M. Starr
PUBLISHER: Maurice Starr, ASCAP
REMIXER: Trevor Gale
Boston International 10275 (c/o Hollywood) (cassette single)

Youthful quintet comes on like a soulful New Kids On The Block on this swaying ballad. Cloying "is it good for ya, baby?" lyrics grow tiresome after a while. Mastermind Maurice Starr deserves much credit, however, for his surprisingly restrained, gimmick-free production. Could also click at teen-focused pop formats.

NEW & NOTEWORTHY

JENNI MULDAUR Black Clouds (4:07)
PRODUCER: Russ Titelman
WRITERS: J. Muldaur, B. Bailey
PUBLISHERS: Warner Tamerlane/Little Resta/Sound Mind & Body, BMI; King Kino, ASCAP
Warner Bros. 18674 (cassette single)

The daughter of Maria and Geoff Muldaur steps out solo after sharpening her vocal chops on years of touring with Eric Clapton and Donald Fagen, among others. On this fine midtempo rocker from her eponymous debut, cinematic words are delivered with a moving, world-wise quality. Though Muldaur's quivering alto may initially remind some of early Stevie Nicks, album-rock and AC radio programmers will agree that this is a unique new voice.

MIND BOMB Do You Need Some? (6:11)
PRODUCERS: Max Norman, Mind Bomb
WRITER: M. Mercado
PUBLISHERS: PolyGram International/Sound Ray, ASCAP
Mercury 862009 (c/o PolyGram) (12-inch single)

Band offers an appetizing combo of staccato hip-hop beats and fuzzy, neo-psychedelic guitars on this fun and invigorating debut. Track has a kinetic, contagious structure that recalls EMF's "Unbelievable," though front man Matt Mercado (aka Captain Lovejoy) strikes a far more mysterious (and ultimately more intriguing) vocal pose. Four remixes are designed to hedge bets for multiformat approval. Either way, an alternative smash is in the offing.

FORCE ONE NETWORK Sista Sista (4:22)
PRODUCER: Chopmaster J
WRITERS: J. Dright, D. Savage, Money B
PUBLISHERS: Funky Network/Wave Bye Bye/Out Time, ASCAP
REMIXERS: Alexander Meya, Ocaa, Will Mac, Joe Qwixx
Warner Bros. 18736 (cassette single)

Muscular jack-swing beats are mixed with layers of male harmonies with lukewarm results. There's no denying the act's vocal prowess, but this formulaic tune does not match its talent. Jolting shifts in instrumental texture make things a little more complex and interesting.

COUNTRY

▶ **DWIGHT YOAKAM Ain't That Lonely Yet** (3:17)
PRODUCER: Pete Anderson
WRITERS: Kostas, James House
PUBLISHERS: Sons Of PolyGram/Seven Angels/Mad Women, BMI
Warner Bros. 18590 (7-inch single)

Yoak could sing the yellow pages with style and surely prove a delight. This number is no telephone book, however; more a gentle, but definite heartbreaker. Burned once, shame on the other. Burned twice, shame on Yoak, but he "ain't that lonely yet."

▶ **CLINTON GREGORY Look Who's Needing Who** (2:42)
PRODUCER: Ray Pennington
WRITERS: C. Gregory, R. Hardison, K. Grantt
PUBLISHERS: Almane, BMI/Millstone, ASCAP
Step One 457 (7-inch single)

Another fine-sounding single from acclaimed indie-label artist Gregory. Melody is simply ear-pleasing. Storyline says the shoe is on the other foot.

CHARLIE DANIELS America, I Believe In You (3:51)
PRODUCERS: Jimmy Bowen, Charlie Daniels
WRITERS: C. Daniels, T. DiGregorio, C. Hayward
PUBLISHERS: Cabin Fever/Miss Hazel, BMI
Liberty 79634 (c/o CEMA) (CD promo)

Daniels gives listeners his own "State of the Union" address and reaffirms his belief and support of a less-than-perfect nation. His thoughts are posted against a boogie woogie dance backdrop.

DANCE

JAMES BROWN Can't Get Any Harder (3:53)
PRODUCERS: Robert Clivilles, David Cole
WRITERS: R. Clivilles, D. Cole, D. Ramos, S. Scott, J. Jackson, T. Smith, B. Higgins
PUBLISHERS: Leaders Of The New School, BMI; Virgin/Cole/Clivilles/Duranman, ASCAP
REMIXERS: Ricky Crespo, Leaders Of The New School
Scotti Bros. 75352 (c/o BMG) (12-inch single)

You can't help but wonder if it is really the King of Soul singing on this cut, or just a lot of creative sampling. The 13-minute house mix is already breaking out at club level, thanks to hearty beats by David Cole and Robert Clivilles. Stay away from the hip-bop-spiced radio edit, unless you want to wait a minute and 25 seconds until you actually get past mediocre rapping by Trilogy and Leaders Of The New School to hear Brown.

★ **STORIES IN DUB FEATURING JACKIE BENNETT Chapter 3** (no timing listed)
PRODUCERS: Mr. F, Ian Dutt
WRITERS: A. Friedman, I. Dutt
PUBLISHERS: Smudge/I.R.S. Songs, ASCAP
Tribal America 13886 (c/o I.R.S.) (12-inch single)

Undiscovered producers/writers Aron Friedman and Ian Dutt position themselves for above-ground club success with a tasty deep-houser that is fueled with lush R&B nuances and diva vocal passages by Jackie Bennett. Three mixes offer promise for both early-a.m. and peak-hour play.

E-CLASSIC Remember (6:51)
PRODUCER: E-Classic
WRITER: not listed
PUBLISHER: not listed
REMIXER: E. Smoove
Atlantic 1854 (12-inch single)

The mixing hand of Chicago's E-Smoove is strongly felt on a kickin' diva-house jam that has a fun li'l hook and an elastic bass line. Edit this one down, and radio should have a field day.

BLIND TRUTH FEATURING TATA VEGA Love Is The Key (6:09)
PRODUCER: Arthur Baker
WRITER: A. Baker
PUBLISHER: not listed
REMIXER: Danny Tenaglia
Minimal 501 (c/o Maxi) (12-inch single)

The legendary Arthur Baker is back to show young turks how it's done on a well-crafted deep-houser that sews Vega's lung-bursting jazz scatting into a hard groove. Rolling piano lines give the track a bright movement, rendering it a necessary peak-hour programming addition. Contact: 212-366-0950.

TONY "OR. EDIT" GARCIA FEATURING NATALIE I Want Your Love (7:35)
PRODUCER: Tony Garcia
WRITERS: T. Garcia, J. Romano, J. Hernandez
PUBLISHERS: Tony Garcia/Hit & Hold/Jubo/JNR JR Songs, ASCAP
REMIXER: Tony Garcia
High Power 134 (c/o Warlock) (12-inch single)

Garcia deserves a round of applause for exploring numerous cool ways of keeping freestyle alive in the clubs. This time, he inject Latin rhythms into an interesting beat pattern that should please purists, while flirting with house and disco enthusiasts. Solid material worth supporting. Contact: 212-645-9767.

AC

▶ **ROSANNE CASH Seventh Avenue** (4:04)
PRODUCERS: John Leventhal, Rosanne Cash
WRITERS: R. Cash, J. Leventhal
PUBLISHERS: Chelcat/Bug, BMI; Lev-A-Tunes, ASCAP
Columbia 74853 (c/o Sony) (cassette single)

It's been way too long since Cash has dazzled with her brave and unflinching confessionals. This first single from her sterling new album, "The Wheel," marks her complete evolution away from her country roots into pop waters. Her delicate alto is carefully woven into a soft acoustic arrangement that is enhanced by a subtle steel guitar solo. Lonesome lyrics will break the hearts of AC programmers. Popsters should take heed, too.

ROCK TRACKS

▶ **LENNY KRAVITZ Are You Gonna Go My Way?** (3:30)
PRODUCER: Lenny Kravitz
WRITERS: L. Kravitz, C. Ross
PUBLISHERS: Bessie, ASCAP; Wigged, BMI
Virgin 12755 (c/o CEMA) (cassette single)

Passionate title track from the enigmatic artist's third outing is wrapped in the kind of retro, Jimi Hendrix-style guitar riffs that album-rock programmers go wild for. Spare boogie rhythms and a simply irresistible hook provide added radio incentive. A bit too raw for top 40, though this credible jam will generate a desirable critical buzz.

▶ **INFECTIOUS GROOVES These Freaks Are Here To Party** (4:03)
PRODUCERS: Tom Fletcher, Mike Muir, Robert Trujillo
WRITERS: M. Muir, R. Trujillo
PUBLISHERS: Cyco Miko Loc'd Zak/Cemida De Nane, BMI
Epic 4949 (c/o Sony) (CD promo)

Very cool track from an act (which includes Suicidal Tendencies' Mike Muir) that beats the disbanded Jane's Addiction at the heavy-metal/funk hybrid game. Listener-friendly in its own weird way, with high-end vocals perfectly suited to a mighty powerful mix. Album-rock programmers might shy away, but alternative and college radio are going to like what they hear.

ALICE IN CHAINS Rooster (6:15)
PRODUCERS: Dave Jerden, Alice In Chains
WRITER: J. Cantrell
PUBLISHER: Buttnugget, ASCAP
Columbia 4946 (c/o Sony) (CD promo)

This undeniably powerful track, the third attack from the "Dirt" album, stretches Vietnam imagery and dark melodies into a slightly unwieldy six minutes. Some album-rock programmers won't have a problem, while others might have looked favorably on a more concise edit.

★ **ZACHARY RICHARD One Kiss** (3:55)
PRODUCER: Bill Wray
WRITER: Z. Richard
PUBLISHER: Bayou Des Mysteres, BMI
A&M 8109 (c/o PGD) (cassette single)

Cajun musical culture could finally come into mainstream/album-rock prominence with the onset of this instantly appealing ditty. Use of traditional pop song structure gives the track a festive, head-bobbing energy. Richard has an engaging, somewhat pensive style that some may initially mistake for Jackson Browne. Given the chance, this one will charm you off your feet.

FIREHOSE Blaze (2:57)
PRODUCER: J. Mascis
WRITER: E. Crawford
PUBLISHER: THUNDERSPIELS, BMI
Columbia 4947 (c/o Sony) (CD promo)

Punk-funk veteran trio tosses off this number like it's second nature (with Mike Watt's unmistakable bass spieling all over the background), but Dinosaur Jr. guru J Mascis' touches add a new, noisier dimension—helping the band move yet further from its established sound. From the new "Mr. Machinery Operator."

HEAVY BONES Turn R On (4:01)
PRODUCER: Richie Zito
WRITERS: Hoey, Ellis
PUBLISHERS: Hoey, ASCAP; Hoo Flung Poo, BMI
Reprise 5595 (c/o Warner Bros.) (CD promo)

Band shoots from out of nowhere with a slick and wildly contagious midtempo rock ballad, sporting recognizable production by Richie Zito. Agile guitar work glides atop a shuffling beat and low-key synths. Ripe for top 40 picking with the strong promotional commitment from the label.

RAP

▶ **JACK FROST A Day In Detroit** (4:17)
PRODUCERS: Cory Blake, Jack Frost
WRITER: J. Frost
PUBLISHER: Hardtine, BMI
Wrap 141 (cassette single)

Frost strikes the right balance between beat and sampled melody, and comes up with a fresh, hooky track. Authoritative rap delivered in a voice that would carry authority, no matter the words. Could be this spring's jeep beat, and the funk-based B side slams, too. From "Based Onna True Story."

★ **ART OF ORIGIN Ration-Ally** (4:51)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
III 113 (c/o Def American) (cassette single)

Hip-hop duo continues to merge intelligent and clever wordplay with harsh, militaristic beats better than a lot of its competition. Could be the one to bring radio to the fold, while purists are beginning to get the message. Butt-shaking workout comes in four slammin' remixes. Pick at least one.

AMBASSADORS OF FUNK SuperMario Land (3:30)
PRODUCER: Simon Harris
WRITERS: S. Harris, C. Case
PUBLISHER: not listed
Warlock 135 (maxi-cassette single)

Video noise aplenty (whadja expect?) backs quick beats, cheesy synth/video melody, and token guitar line. Rap puts a clever spin on the Mario story, and although the whole schtick might seem irritating, anyone who's played the game knows the Mario backing music, once in mind, won't leave. Could hook listeners galore (or irritate them to death).

BLACK MADONNESS Igpay Atinlay (3:37)
PRODUCERS: Audiodisiac, DJ Nastee
WRITERS: C. Clark, W. Covington, R. Posada
PUBLISHER: Vapac, BMI; Hittage/Audiodisiac/Madd, ASCAP
Select 25022 (c/o Elektra) (cassette single)

Head-bobbing track is going to grab ears for the sheerly exhaustive pig latin raps. Even without considering the raps, the sound is cool, with a particularly effective combo of beats and bass.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Totally New York. KFRC-FM San Francisco's morning man Jim Lange, left, recently made the trip to New York to broadcast live from the Museum of Television & Radio, where guest Tony Bennett joined him.

Classic Country Stations Fill Niche

Claim Fans Of Currents, Standards Mix

■ BY ERIC BOEHLERT

NEW YORK—When country great Ray Acuff died last year, some commentators took mainstream country radio to task, complaining that, in its current rush to be contemporary, the format had turned its back on Acuff and other Nashville legends.

For the most part, that charge is accurate. But if those critics had looked, or listened, more closely, they would have discovered that while mainstream and burgeoning hot country stations battle over the musical direction of country radio, more and more traditional outlets—spinning plenty of Marty Robbins, Loretta Lynn, and Roger Miller—are quietly staking out niches for themselves.

"It's stuff you really don't hear on country radio anymore," says KYGO-AM Denver PD Chuck St. John, describing the station, which has been classic country for the last five years.

Exact figures on numbers of traditional stations are not available, partly because defining traditional playlists and rotations is open to interpretation. Their numbers are increasing, though, simply because the subcategory did not exist until recently. After all, before traditional and hot country, there was simply country. But as the format's audience ballooned and fragmentation began, broadcasters looked to superserve more specific audiences.

'Two or three formats doing the same things is too many in a market'

Those aiming for younger listeners have received plenty of press and industry attention mostly due to the stations' FM homes and their ability to break new artists (Billboard, Oct. 31, 1992).

The traditional stations, though, often on AM, appeal to a smaller and less glamorous demographic: 35-plus. That audience is made up of listeners who "don't understand why they don't hear Conway Twitty on the radio anymore," says Jim Murphy, PD of Satellite Music Network's traditional "Real Country" format, which is heard on more than 100 stations.

It's those type of listeners, say several programmers, who welcome familiar artists and are turned off by some of the increasingly pop-sounding records coming out of Nashville. "I'd call it a backlash," says Murphy.

Charlie Connor, PD at KOWA (The Cow) Las Vegas, says his listeners "are turned off by what radio and record companies are trying to push off as country music today. There is a lot of good new country music. But a lot of it, too, I consider frustrated rock music."

As Connor claims, along with those testing the pop waters, just as many Nashville artists are embracing traditional sounds. "Real Country's" Murphy points to the music of Alan Jackson, Randy Travis, and Mark Chesnutt as examples. "A lot of that sounds good next to Patsy Cline," agrees KYGO's St. John, who mentions that recent ballads, such as Trisha Yearwood's "Walkaway Joe," translate best to his format.

Programmers are quick to point out that, unlike oldies and classic rock formats, traditional country does not exist in a time warp. Current releases make up between 15% and 35% of traditional rotations, depending on the station.

Programmers say that's because listeners tell them, through research, that they like the old standards but they don't want to hear them exclusively. "Real Country" has cut back on the number of Grand Ole Opry acts it plays over the last three years to avoid burnout. KOWA's playlist is much looser. PD Connor tries not to play the same song more than once every three days.

Just as rotations vary within traditional country, so, too, do the tags used to describe the stations. SMN's "Real Country" was first known as "Traditional Country," but research showed that listeners instantly associated that name with "old," not the overall image the network was shooting for. For Connor in Las Vegas, "Country and Western" best describes the sound of KOWA. And "Country Classics" is the moniker St. John opts for in Denver.

(Continued on page 79)

Broadcast Execs Hold Meeting In D.C.

■ BY BILL HOLLAND

WASHINGTON ROUNDUP™

WASHINGTON, D.C.—Broadcasting group executives exchanged views on duopoly, digital audio broadcasting, and station cost cutting measures at the annual National Assn. of Broadcasters Group Head Fly-In Feb. 22-23 at the Marriott Hotel here.

According to participants attending the closed-door session, the focus was on lessons learned in duopoly deals from what one source called "the first stage" of the local marketing agreement phenomenon that developed as the recession made it too difficult for many stations to buy new properties.

"We've made some good deals and we've made some mistakes along the way," said another attendee. "This fly-in was about swapping stories and advice about do's and don'ts."

Also on the minds of group execs was getting DAB in-band system manufacturers to offer a completed, tested system "as soon as possible," and pushing for industry commitment in order to lessen competition with satellite DAB.

The NAB members also held roundtable discussions on cost cutting measures, possible new revenue streams, and sales promotion ideas.

SAFE HARBOR DECISION STAYED

The U.S. Court of Appeals for the D.C. circuit has stayed the FCC's new congressionally-enacted midnight-to-6 a.m. safe harbor rules for indecent broadcasts pending judicial review.

Unclear to broadcasters at this point is whether the injunction means the commission will revert to its previous safe harbor hours of 10 p.m. to 6 a.m. Also unclear is whether the injunction will prevent sanctions against programs broadcast outside the safe harbor hours, such as the nationally syndicated Howard Stern show, that can prove they do not attract an appreciable number of listeners under age 12.

SUPREME COURT SHOULD SAY NO

The NAB says the Supreme Court should reject federal controls limiting radio and TV advertising for state lotteries.

In a friend-of-the-court brief, NAB argued that the controls violate First Amendment principles. Currently, news outlets can only carry advertising for state-operated lotteries, and only if they are located in a state with its own legal lottery, even though many station signals cross state borders.

(Continued on page 79)

Peel Launches Show In U.S.; U.K. DJ Pushes Pop Horizons

■ BY CARRIE BORZILLO

LOS ANGELES—Legendary British DJ John Peel, whose "Peel Sessions" CDs and BBC Radio One show "Top Gear" helped launch many alternative bands in the U.K., will begin an alternative show for the U.S. titled "PEEL Out In The States" this month.

Since September 1967, Peel has invited his favorite alternative bands, usually those overlooked by the mainstream, to record new songs or covers, or rework singles in a BBC studio. The "Peel Sessions" are distributed by the British label Strange Fruit Records for release in the U.K. and the U.S.

"PEEL Out In The States" will be a half-hour 24-program series, offered either weekly for six months or biweekly for 12 months, and syndicated by Company B, the marketing division of the New York-based In-Press Communications.

The show will feature cuts from unsigned bands' demo tapes or signed acts' album tracks as well as some brief commentary from Peel.

"PEEL Out In The States" is being offered free of charge to 200 commercial and college stations. The show is sponsored by shoe chain Na Na, known for its inventory of Doc Martens.

Affiliates include: KXLU Los Angeles, WCBR Chicago, KNON Dallas, and KZOK-AM Seattle.

"Like 'Top Gear' the show is meant to go beyond the horizons of pop," says In-Press president Ellen Bello. "[Peel] looks for something that's different and pleasing to his own ears."

While there are other alternative shows offered in the U.S., Bello says "PEEL Out In The States" is different because of its host, who is credible and widely respected.

According to Bello, "He has been credited for launching the careers of Jimi Hendrix, David Bowie, the Doors, Pink Floyd, the Smiths, the Cure, New Order, Teenage Fanclub, Sonic Youth, 10,000 Maniacs, and others."

Apparently artists are thankful to Peel for the exposure. Says Helmet front man Page Hamilton in a statement: "If John's show came to the States it would be a positive thing—instead of depending on MTV for the hip new thing, we would have an alternative in the real sense of the word 'alternative.' As a matter of fact, we could make John the Casey Kasem of alternative music."

"PEEL Out In The States" will highlight all forms of alternative mu-

(Continued on page 79)

Words Of Advice. Brat Michaels of Poison, left, stopped by WZPL Indianapolis to help jock Jammin' John Trout perform an Emergency Broadcast System test.

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Alternative-Music Networks Aim To Net Modern-Rockers

LOS ANGELES—Syndicated modern-rock shows have proved to be successful over the past two years. Now, two separate syndicators are trying to find out if an alternative-music network is a viable programming idea as well.

The Minneapolis-based **National Alternative Network** recently introduced its four shows to programmers at the Gavin Seminar in San Francisco. It will be competing with the 2-year-old **Post Modern Radio Network**, which debuted three shows in 1991 and two more in spring 1992.

However, the only similarities between the two networks are their Midwest homelands and the fact that both use the term "network" loosely, since neither delivers programming on satellite.

NAN's shows include **"Radiolisa"** for album rock stations, **"Big Bang"** for top 40 stations, and **"Radio Perimeter"** and **"Radio Imports"** for modern-rock and dance stations. All are hourlong weekly music and interview shows offered on a barter basis.

While "Radiolisa" and "Big Bang" play familiar artists, such as **Alice In Chains, Nirvana, Beastie Boys,** and **U2**, "Radio Perimeter" and "Radio Imports" are a bit more adventurous musically.

"These two shows play more obscure stuff," says host and director of music programming **Kevin Cole**, who also is a DJ at Minneapolis' famed First Avenue club.

"Radio Perimeter" is billed as "dance club music mixed to the point of insanity," says Cole. It will include acts such as **Praga Khan, Moby, Underground Resistance, Messiah,** and **Digable Planets**.

" 'Radio Imports' spotlights music from European bands, and some U.S. bands that Americans may not be turned on to yet," Cole adds. "We'll also play rare stuff from the **Smiths**, early **Buzzcocks** from the 'Spiral Scratch' EP, and **Sex Pistols** B sides."

"This is just the first phase," says NAN president **Jack Smith**, former **KJJO** (KJ104) Minneapolis GM. "The next phase is to be a full-service, live program network. The plan is to offer a 900-line for contesting to build a database for a newsletter and to offer merchandising and promotions for stations."

Smith says the company has just begun talking to programmers and hasn't yet signed any affiliates. For its part, the Post Modern Radio Network claims approximately 60 affiliates for its five shows.

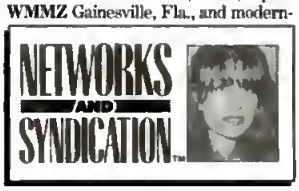
PMRN bowed the one-hour weekly top-five countdown **"The PM Weekly,"** an origins and roots show called **"Modern Roots,"** and the Christian alternative-music show **"The Gut Level Music Show"** in 1991. Last spring the network added **"The Lighter Side,"** a weekly show for AC and adult alternative stations, and **"600 Seconds,"** a 10-minute daily nonformat-specific feature.

The shows are offered on digital audiotape, but cassettes or reels of the shows also are available. **Glenn Conley** (aka **Bobby Miller**), head of the network and host of "The PM Weekly" and "600 Seconds," says he doesn't want to go satellite with the network.

"We really don't want to go to a major syndicator," he says. "Our philosophy is just like a small, hard-working band. Their audience will stay with them forever. These bands haven't gotten the attention radio should have given them, but they sell out shows anyway because of their loyal following.

"By having the same mindset as those bands," adds Conley, "then we expect our stations to be loyal too. And so far we haven't lost a station."

Some of the stations taking one or more of PMRN's programs are album rock **KRAB** Bakersfield, Calif., top 40 **WMMZ** Gainesville, Fla., and modern-rock **KPNT** St. Louis.



by Carrie Borzillo

PMRN's most unique shows are "The Lighter Side" and "The Gut Level Music Show."

The unprecedented "Gut Level" program, hosted by **Joel Hogan** and **Dave Steiner**, features such Christian alternative acts as **King's X, Prayer Chain,** and **Undercover**. It is targeted toward top 40, album, and modern-rock stations.

"The Lighter Side" aims to present "thought-provoking, steady, user-friendly" artists such as **Enya** and the **Indigo Girls** to AC and adult alternative stations.

"We wanted to do something like this," Conley adds, "because this music has been cheated [out of airplay] long enough. If disco hadn't happened in the '70s, then modern rock would be the mainstream today instead of Madonna or Paula Abdul."

Prior to starting the network, Conley helped set up Maryville Univ.'s radio station.

CBS HISPANIC NET EXPANSION

CBS Hispanic Radio Network adds its first regularly scheduled, full-year show, **"Deportes CBS,"** Monday (1). The three-minute sports wrapup show will air Monday through Friday and is hosted by sports announcer **Jaime Jarrin**.

The growing network debuted in 1990 offering Spanish-language broadcasts of Major League Baseball's All-Star Game and postseason schedule. In the past few years, it added postseason NFL game coverage, a holiday program, and an extensive public affairs program centered on the Presidential election.

Jarrin has been the Spanish voice of the L.A. Dodgers for 34 years and has served as an announcer for CBS Hispanic Radio Network since its inception.

AROUND THE INDUSTRY

Zapnews and the **New York Times Syndicate** will distribute religious and

(Continued on page 79)

Hot Adult Contemporary™

COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ NO. 1 ★★★	
1	2	2	16	FOREVER IN LOVE / ARISTA 1-2482	◆ KENNY G (1 week at No. 1)
2	1	1	16	A WHOLE NEW WORLD / COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
3	5	10	5	SIMPLE LIFE / MCA 54581	ELTON JOHN
4	4	5	11	NO MISTAKES / MCA 54554	◆ PATTY SMYTH
5	9	15	5	I SEE YOUR SMILE / EPIC 74847	◆ GLORIA ESTEFAN
6	3	3	18	FAITHFUL / EMI 50411/ERG	◆ GO WEST
7	7	6	12	IRRESISTIBLE / POLYDOR 861 210/PLG	◆ CATHY DENNIS
8	6	4	19	WHEN SHE CRIES / RCA 62412	◆ RESTLESS HEART
9	17	27	5	LOVE IS / GIANT 18630	VANESSA WILLIAMS & BRIAN MCKNIGHT
10	11	14	9	REACH OUT (I'LL BE THERE) / COLUMBIA ALBUM CUT	MICHAEL BOLTON
11	19	19	7	ANGEL / SBK 50409/ERG	◆ JON SECADA
12	12	13	12	IN THE STILL OF THE NITE / MOTOWN 2193	BOYZ II MEN
15	19	7	19	NEVER A TIME / ATLANTIC 87411	GENESIS
14	19	19	9	HOPE OF DELIVERANCE / CAPITOL 44904	◆ PAUL MCCARTNEY
15	19	9	19	HEAL THE WORLD / EPIC 74790	◆ MICHAEL JACKSON
19	9	9	19	LOVE CAN MOVE MOUNTAINS / EPIC 74337	◆ CELINE DION
				★★★ POWER PICK ★★★	
17	29	32	3	I HAVE NOTHING / ARISTA 1-2527	◆ WHITNEY HOUSTON
19	19	12	12	I WILL ALWAYS LOVE YOU / ARISTA 1-2490	◆ WHITNEY HOUSTON
19	36	21	2	COME IN OUT OF THE RAIN / EMI 50417/ERG	◆ WENDY MOTEN
20	23	19	9	SOMEBODY LOVE ME / REUNION 62465/RCA	◆ MICHAEL W. SMITH
15	19	19	21	FEELS LIKE HEAVEN / WARNER BROS. 18651	◆ PETER CETERA (WITH CHAKA KHAN)
36	19	19	21	TELL THE TRUTH / REPRISE 18673	◆ JUDE COLE
23	21	19	2	ORDINARY WORLD / CAPITOL 44908	◆ DURAN DURAN
15	21	21	21	THE LAST SONG / MCA 54510	◆ ELTON JOHN
25	36	21	6	PASSIONATE KISSES / COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
26	36	—	2	TELL ME WHAT YOU DREAM / RCA 62468	RESTLESS HEART
36	26	22	21	DO YOU BELIEVE IN US / SBK 50408/ERG	◆ JON SECADA
36	26	19	21	DOES LOVE NOT OPEN YOUR EYES / REPRISE ALBUM CUT	◆ KURT HOWELL
36	27	26	2	I'M EVERY WOMAN / ARISTA 1-2519	◆ WHITNEY HOUSTON
36	28	25	36	TO LOVE SOMEBODY / COLUMBIA 74733	◆ MICHAEL BOLTON
36	21	21	2	WALK ON THE OCEAN / COLUMBIA 74706	◆ TOAD THE WET SPROCKET
32	21	39	2	I DON'T KNOW WHY / COLUMBIA 74861	SHAWN COLVIN
35	26	19	21	NO ORDINARY LOVE / EPIC 74734	◆ SADE
36	21	36	21	ALL AT ONCE / CAPITOL ALBUM CUT	BONNIE RAITT
35	36	15	19	HAVE I TOLD YOU LATELY / WARNER BROS. ALBUM CUT	ROD STEWART
36	35	33	21	CHAINS AROUND MY HEART / CAPITOL 44848	◆ RICHARD MARX
37	21	36	36	SOMETIMES LOVE JUST AIN'T ENOUGH / MCA 54403	◆ PATTY SMYTH
36	36	36	2	NO ONE ELSE ON EARTH / CURB 54445/MCA	◆ WYNONNA
39	41	44	3	IF I EVER LOSE MY FAITH IN YOU / A&M 0111	◆ STING
40	46	—	2	I'LL NEVER GET OVER YOU / ARISTA 1-2518	EXPOSE
				★★★ HOT SHOT DEBUT ★★★	
41	NEW ▶		1	HOW FAST FOREVER GOES / ELEKTRA 64653	HOWARD HEWETT
42	44	—	2	MISS CHATELAINE / SIRE 18608/WARNER BROS.	◆ K.D. LANG
43	39	38	9	LIGHTS / COLUMBIA 74842	◆ JOURNEY
44	40	37	26	WALKING ON BROKEN GLASS / ARISTA 1-2452	◆ ANNIE LENNOX
45	47	46	21	ALWAYS TOMORROW / EPIC 74472	◆ GLORIA ESTEFAN
46	NEW ▶		1	WHAT YOU WON'T DO FOR LOVE / EMI 50443/ERG	◆ GO WEST
47	45	41	26	I WILL BE HERE FOR YOU / REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
48	42	42	29	WOULD I LIE TO YOU? / CAPITOL 44809	◆ CHARLES & EDDIE
49	48	45	14	IN THIS LIFE / EPIC 74791	◆ COLLIN RAYE
50	43	40	13	NOT GONNA CHANGE / FONTANA 866 855/MERCURY	◆ SWING OUT SISTER

◯ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

Billboard's PD of the week™

John Richards
WROO Jacksonville, Fla.

"ALL 1 AM is a PD that wears boots and tries to play great music and have a little fun," says WROO Jacksonville, Fla., PD John Richards. But that statement is unrealistically modest, because Richards is not only the PD of "Rooster Country 107," he also serves as the station's morning man and has OM duties at WROO and three other stations in the market: classic rock WAIA, N/T WZNZ, and sports outlet WNZS. With Richards wearing so many hats, it is no surprise his philosophy is to "try to work harder than anyone else in the building."

All four stations are owned by maverick broadcaster Bud Paxon, who Richards says is the driving force behind the station's push to be unique. WROO is perhaps the only station in the country with a station chant, "Roo Roo," which Richards says was Paxon's idea. "When he first ran that by me I said 'it will never work' but [now] we can't go out on a remote or concert without listeners giving us the thumbs up and saying 'Roo Roo.' "

According to Richards, Paxon and GM Linda Byrd are fairly hands-off in the programming. "I think because of the confidence in the staff and the consultants [Rusty Walker], they have let us do our thing," he says. Richards is quick to add, however, "if we weren't as successful I think they would be a lot more hands-on."

Richards first began working in country radio at the end of the "Urban Cowboy" fad, and he has seen the format through its decade-long static period and its phenomenal rebirth in the last few years. "There's been some talk that it has peaked," he says. "My personal feeling is it has not. There are some up-and-coming acts like John Michael Montgomery, Mark Chesnutt, and Tracy Lawrence that will take the place of the Clint Blacks and Alan Jacksons."

Richards has spent his entire radio career in the Jacksonville market, beginning in 1980 as a part-timer at WVOJ, which was playing country oldies at the time. A few months later, WCRJ [WROO's predecessor] debuted as a country station and he was hired there for evenings. After working about seven years and nearly every shift there, he went across the street to Jacor's country WQIK-FM as production director. Two years later, he returned to WCRJ as PD at the time the station was being sold to Paxon.

The new management team immediately got to work devising a strategic plan for the station's flip to WROO in December 1991. Since then, he says, "we had phenomenal growth in just about every demographic we care to think about."

In the fall Arbitron book, the station was up 6.8-8.7 and was third in the market overall. The market's leading station, WQIK-FM, was off 11.0-10.4.

WQIK is a difficult target because of its heritage in the market, and the fact that parent Jacor has more spending power than Paxon, says Richards. "We're in an underdog situation here no matter how you look at it, from a money standpoint or a company standpoint," he adds. "It's like a small retail store going up against Sears." He notes, however, that "there is room here for two country stations."

The biggest difference between the two stations is in "overall attitude, not in terms of cocky but just in terms of fun," Richards says. "In the presentation, there is a lot of work that goes into it. It's not something we just throw out there."

Another difference, Richards says, is that "we have been consistent in giving the [listeners] the younger country music artists [and] the mix they want. There is no question we share listeners, but our key is that we are a station people want to be associated with."

Musically, Richards describes the station as "hot, new, traditional country" with the heavy emphasis on "the artists with the tight jeans and firm buttocks."

Here's a recent afternoon hour: Wynonna Judd, "No One Else On Earth"; Clint Black, "When My Ship Comes In"; Randy Travis, "Deeper Than The Holler"; Lorrie Morgan, "What Part Of No"; Alan Jackson, "Midnight In Montgomery"; Alabama, "There's No Way"; Reba McEntire and Vince Gill, "The Heart Won't Lie"; George Strait, "You Know Me Better Than That"; Suzy Bogguss, "Drive South"; John Anderson, "Straight Tequila Night"; Trisha Yearwood, "The Woman Before Me"; and Marty Stuart, "High On A Mountain Top."

Promotionally, the station does no cash giveaways and runs few contests in an effort to differentiate itself from the competition. "We are more apt to give tickets away if listeners happen to call the radio station to say 'you're a great station.' It's more meaningful that way," Richards says. "We will occasionally do ticket giveaways [on the air] but it's not something we hang our hat on."

On the street, however, Richards says the station is "really aggressive—there is nobody in the market that can touch us." Staffers bring the 30-foot inflatable rooster mascot to events and also hire men from local gyms to play the part of the well-built mascot.

For Valentine's Day, the station ran an off-air promotion called "the great condom caper" and gave away Valentine cards including condoms inside and the message "In the '90s, just saying I love you is not enough."

The fall book success puts WROO way ahead of schedule in the station's long-term strategic plan, according to Richards. "This is gravy to us because we weren't expecting to be here [so soon]."

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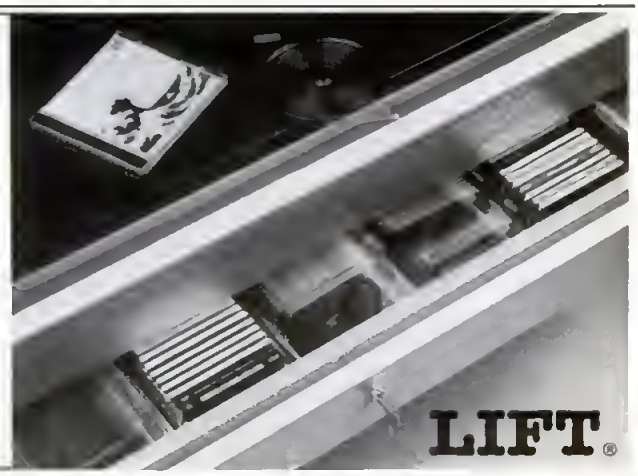


Radio

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 album rock stations are electronically monitored 24 hours a day 7 days a week. Songs ranked by number of detections.

T. WK	L. WK.	2 WKS	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	—	2	PRIDE AND JOY COVERDALE/PAGE (2 weeks at No. 1)	◆ COVERDALE/PAGE GEFFEN
2	2	3	7	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
3	3	2	6	DON'T TEAR ME UP WANDERING SPIRIT	MICK JAGGER ATLANTIC
4	4	1	4	WON'T GET FOOLED AGAIN VAN HALEN LIVE: RIGHT HERE, RIGHT NOW	◆ VAN HALEN WARNER BROS.
5	8	5	6	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
6	5	4	11	BLACK TEN	PEARL JAM EPIC
7	7	—	2	GOOD LOVIN'S HARD TO FIND THE LAST REBEL	LYNYRD SKYNYRD ATLANTIC
8	11	17	5	CAT'S IN THE CRADLE AMERICA'S LEAST WANTED	◆ UGLY KID JOE STARDOG/MERCURY
9	9	11	4	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
10	6	7	7	SOMETIMES SALVATION THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
				★★★ AIRPOWER ★★★	
11	26	—	2	DRIVEN BY YOU BACK TO THE LIGHT	BRIAN MAY HOLLYWOOD
12	15	21	3	TURN IT UP OR TURN IT OFF SMOKE	◆ DRIVIN' N' CRYIN' ISLAND/PLG
13	16	14	5	SOMEBODY KNOCKIN' IZZY STRADLIN AND THE JU JU HOUNDS	◆ IZZY STRADLIN/THE JU JU HOUNDS GEFFEN
14	17	26	4	DOWN ON ME JACKYL	◆ JACKYL GEFFEN
15	14	10	13	PULL ME UNDER IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
16	13	13	7	THE ONE I AM LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD DEF AMERICAN/REPRISE
17	12	9	10	SOMEBODY TO SHOVE GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
18	10	6	12	MISTER PLEASE DON'T TREAD	DAMN YANKEES WARNER BROS.
19	16	22	6	EILEEN MAIN OFFENDER	◆ KEITH RICHARDS VIRGIN
20	22	24	5	HEART OF AN ANGEL FEEL THIS	THE JEFF HEALEY BAND ARISTA
21	20	20	9	WAITING FOR THE SUN HOLLYWOOD TOWN HALL	◆ JAYHAWKS DEF AMERICAN/REPRISE
22	30	32	3	COURAGE FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
23	33	36	3	SHE GOT ME SUNRISE ON THE SUFFERBUS	◆ MASTERS OF REALITY CHRYSALIS/ERG
24	21	16	6	STAND NATIVE TONGUE	◆ POISON CAPITOL
25	19	6	11	IN BLOOM NEVERMIND	◆ NIRVANA DGC/GEFFEN
26	27	29	5	RETURN TO SERENITY THE RITUAL	TESTAMENT ATLANTIC
27	28	25	6	BED OF ROSES KEEP THE FAITH	◆ BON JOVI JAMBCO/MERCURY
28	31	30	4	HERE COMES TROUBLE HERE COMES TROUBLE	BAD COMPANY ATCO/EASTWEST
				★★★ FLASHMAKER ★★★	
29	NEW ▶		1	LEAVE IT ALONE STAIN	◆ LIVING COLOUR EPIC
30	23	19	18	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
31	32	27	16	STEAM US	◆ PETER GABRIEL GEFFEN
32	24	15	17	TOO MANY WAYS TO FALL ARC ANGELS	ARC ANGELS DGC/GEFFEN
33	38	—	2	SWEATING BULLETS COUNTDOWN TO EXTINCTION	◆ MEGADETH CAPITOL
34	NEW ▶		1	KISS THAT FROG US	PETER GABRIEL GEFFEN
35	34	33	14	SAD BUT TRUE METALLICA	◆ METALLICA ELEKTRA
36	25	12	20	STAND UP (KICK LOVE INTO MOTION) ADRENALIZE	◆ DEF LEPPARD MERCURY
37	36	37	3	I'LL HATE YOU BETTER THE ART OF REBELLION	◆ SUICIDAL TENDENCIES EPIC
38	35	28	13	NEARLY LOST YOU SWEET OBLIVION	◆ SCREAMING TREES EPIC
39	29	16	11	STOP THE WORLD III SIDES TO EVERY STORY	◆ EXTREME A&M
40	NEW ▶		1	RUNNIN' ON FAITH UNPLUGGED	ERIC CLAPTON DUCK/REPRISE

(○) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	3	3	6	REST IN PEACE III SIDES TO EVERY STORY	◆ EXTREME A&M
2	2	2	9	JEREMY TEN	◆ PEARL JAM EPIC
3	1	—	2	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
4	5	4	21	EVEN FLOW TEN	◆ PEARL JAM EPIC
5	6	7	29	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG
6	4	1	7	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
7	6	9	7	WALK THIS WAY TOYS IN THE ATTIC	AEROSMITH COLUMBIA
8	—	—	8	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMI/ERG
9	9	5	25	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
16	—	10	10	ALIVE TEN	◆ PEARL JAM EPIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Billboard Revises Reporters For 7 Chart Panels

NEW YORK—Effective with this issue, Billboard has revised radio reporters for the Hot 100 Singles, Top 40/Mainstream Airplay, Top 40 Rhythm-Crossover Airplay, Hot R&B Singles, R&B Radio Monitor, Hot Adult Contemporary, and Modern Rock Tracks chart panels.

Stations are divided into two categories, those monitored hy Broadcast Data Systems and those unmonitored stations that report their playlists. There are five weight categories for unmonitored stations based on their weekly cume audience in the fall 1992 Arhitrons: platinum, gold, silver, bronze, and secondary.

For the Top 40 Airplay charts, the Hot 100 radio panel includes 76 top 40/mainstream stations and 32 top 40/rhythm stations. Effective this week, two stations move from the top 40/rhythm to the top 40/mainstream panel and three other stations make the opposite move. Moving to the top 40/mainstream panel are KKLQ San Diego and WTIC-FM Hartford, Conn. Moving to the top 40/rhythm list are KZHT Salt Lake City, WLUM Milwaukee, and WWKX Providence, R.I.

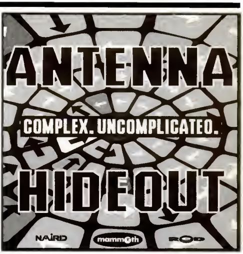
There were seven weight changes on the small-market unmonitored radio panel for the Hot 100 singles chart, which now has 82 reporting stations. WLAN-FM Lancaster, Pa., is upped from secondary to hronze status. KCAQ Oxnard, Calif., KCLD St. Cloud, Minn., KZFM Corpus Christi, Texas, KZZU Spokane, Wash., WKFR Battle Creek, Mich., and WRQK Canton, Ohio, move from hronze to secondary. For a full listing of Hot 100 reporting stations, see page 83.

KACE Los Angeles is added to the R&B Radio Monitor panel, which now totals 67 stations. Also, WHQT Miami switches from the Hot 100 and Top 40/Rhythm Monitor panels to the R&B Radio Monitor panel.

There were also four statlons added to the small-market R&B radio panel, which now totals 39 reporting stations. New secondary reporters are KSJL San Antonio, Texas, WJJN Dothan, Ala., WQFX-FM Biloxi, Miss., and WQHH Lansing, Mich. In addition, WFXA Augusta, Ga., changes weight from hronze to silver reporting status.

There were several weight changes on the Hot Adult Contemporary panel, which now totals 105 reporters. KVIL Dallas and WLTE Minneapolis are upped from silver to gold reporting status. KVRY Phoenix and WENS Indianapolis change from hronze to silver. KKLD Tucson, Ariz., WKTK Gainesville, Fla., and WLHT Grand Rapids, Mich., are upped from secondary to bronze.

Also on the AC panel, KKCW Portland, Ore., WMJQ Buffalo, N.Y., and WRMF West Palm Beach, Fla., change from silver to hronze status. KMZQ Las Vegas and KTHT Fresno, Calif., move from bronze to secondary.



Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	3	4	6	FEED THE TREE STAR (1 week at No. 1)	◆ BELLY SIRE/REPRISE
2	1	1	8	THE DEVIL YOU KNOW PERVERSE	◆ JESUS JONES SBK/ERG
3	2	2	7	DOGS OF LUST DUSK	◆ THE THE EPIC
4	5	—	2	I FEEL YOU SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE SIRE/REPRISE
5	4	3	8	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
6	9	12	4	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
7	8	7	6	CONNECTED CONNECTED	◆ STEREO MC'S GEE STREET/ISLAND/PLG
8	6	6	7	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
9	12	9	14	CANDY EVERYBODY WANTS OUR TIME IN EDEN	◆ 10,000 MANIACS ELEKTRA
10	11	15	5	START CHOPPIN WHERE YOU BEEN	◆ DINOSAUR JR. SIRE/WARNER BROS.
11	7	5	11	ORDINARY WORLD DURAN DURAN	◆ DURAN DURAN CAPITOL
12	16	19	4	TAKE ME ANYWHERE HUMAN CANNONBALL	◆ SCHOOL OF FISH CAPITOL
13	26	—	2	LEAVE IT ALONE STAIN	◆ LIVING COLOUR EPIC
14	10	11	6	HARD TO GET STARCLUB	◆ STARCLUB ISLAND/PLG
15	14	13	6	WALKING THROUGH SYRUP ARE YOU NORMAL	◆ NED'S ATOMIC DUSTBIN CHAOS
16	17	23	3	THE GHOST AT NUMBER ONE SPILT MILK	◆ JELLYFISH CHARISMA/VIRGIN
17	13	10	6	BEAUTIFUL GIRL WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
16	18	18	4	WEMBLEY FUN	THE CANDY SKINS DGC
18	15	8	14	LOVE U MORE O3	◆ SUNSCREEM COLUMBIA
20	19	16	7	ONE IN TEN GORGEOUS	808 STATE/UB40 TOMMY BOY
21	21	24	4	COURAGE FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
22	20	17	7	GOODBYE BLIND	THE SUNDAYS DGC
23	NEW ▶		1	WE ARE THE NORMAL SUPERSTAR CAR WASH	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
24	24	—	2	SLEEPING SATELLITE GREAT EXPECTATIONS	◆ TASMIN ARCHER SBK/ERG
25	RE-ENTRY		4	DETACHABLE PENIS HAPPY HOUR	◆ KING MISSILE ATLANTIC
26	22	20	5	KISS THAT FROG US	PETER GABRIEL GEFFEN
27	27	—	2	BLAST PURAFUNALIA	PURE REPRISE
26	26	—	2	UNDERWHELMED SMEARED	◆ SLOAN DGC
25	25	22	3	EVERY DAY IS LIKE SUNDAY	10,000 MANIACS ELEKTRA
30	30	30	3	STOCKHOLM BODY EXIT MIND	◆ NEW FAST AUTOMATIC DAFFODILS MUTE/ELEKTRA

(○) Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

WASHINGTON ROUNDUP

(Continued from page 75)

NAB extended the legal implications to be decided in the upcoming case, U.S. v. Edge Broadcasting, saying that if the court decides against broadcasters, there could be a precedent to institute more far-reaching ad restrictions on "an unlimited range of products and services" that could be a "back door method of manipulating consumers."

FAIRNESS DOCTRINE PLOY

The FCC has asked an Arkansas court to remand a fairness doctrine suit to the commission for an opinion, part of an effort by the commissioners to let Congress know that the rule may be unnecessary and illegal.

Democratic lawmakers have already reintroduced legislation that would put the Doctrine back on the books.

In 1987, the FCC abolished the doctrine, and several court cases have further established the unconstitutionality of the rule.

Broadcasters says the fairness doctrine puts an unneeded burden on stations because it imposes a federal guideline for a "reasonable opportunity for discussions of conflicting views on issues of public importance" rather than allowing broadcasters the same rights as print journalists to decide on stories and issues.

Insiders here say there is no question that, given the pending legislation, the fairness doctrine will eventually end up as a Supreme Court constitutionality case.

A SPECTRUM OF AUCTIONS

Spectrum auctions are in the Clinton economic plan, but the NAB is lobbying to convince the administration that its plan should match the pending Senate legislation, which exempts future DAB broadcast spectrum. A pending House bill passed out of full committee Feb. 23 skirts the broadcast auction issue.

With the administration hot to pursue revenue streams, NAB is also monitoring schemes to get government revenue through limits on ad deductibility or increased FCC user fees.

GET FCC TO FUND EBS SYSTEM

The NAB and several broadcast groups want the Emergency Broadcast System updated, and think that since EBS is a federal operation, the FCC should foot the bill, rather than broadcasters.

In its latest filing, the NAB also suggested the FCC replace the two-tone beep, which it says no longer grabs the attention of listeners, and make the system automatic because many stations don't have a 24-hour staff. Further, they say EBS should be a "web" system much like a string of Christmas lights that doesn't shut off if one bad bulb breaks the circuit.

FCC WANTS UPDATED OPERATOR EXAM

The FCC is soliciting private sector assistance in updating commercial radio operator examinations.

The commission wants the public to submit questions and answers that could be used in the exams to test new applicants' grasp of current radio technical rules.

Me Me Me. Me Phi Me, center, recently stopped by to visit staffers at Seattle's KPLZ. On the left is PD Casey Keating, and on the right, MD Randy Irwin.

PEEL LAUNCHES SHOW IN U.S.

(Continued from page 75)

sic such as grindcore, acid house, rap, and world music.

The first two shows feature Therapy? and Shorty from the U.S., Huggy Bear and Polygon Window from the U.K., Wawali Bonane Et Generation Soukouss Enzenze from France, Trash from New Zealand, Cocoa Tea and Ninjaman from Jamaica, Roozel Oobik from Estonia, Neloris from Japan, and Hardfloor from Germany. Many of these acts are unsigned.

The show has already generated some enthusiasm among U.S. labels. Geffen director of media and artist relations Luke Wood says, "The 'Peel Sessions' really helped some of our bands [Teenage Fanclub, Sonic Youth, and others] get exposure in the U.K. It's like a mark of achievement when you do one. We try to get as many of our bands on them as possible."

Until now a Peel show has not been broadcast in the States with the exception of abbreviated transmissions of "Top Gear" via BBC's World Service Shortwave Channel. "Top Gear" is also carried in Germany, Australia, and Finland.

"The climate for a show like this in the States is better now," says Bello. "There's more of a mainstream awareness now of 'alternative' music. It's proven itself as a genre and in the sales market."

In-Press began as an independent public relations firm for progressive artists, including Peel, in 1991.

Bearded Yankee. Damn Yankee's Ted Nugent, center, shakes up WLUP-AM Chicago midday man Kevin Matthews and newswoman Wendy Snyder.

CLASSIC COUNTRY

(Continued from page 75)

For label promotion executives, who are always trying to break new acts and new singles from established stars (and who are no fans of classic rock), the slow but steady growth of traditional outlets is not necessarily a drawback. Scott Borchetta, VP field promotion at MCA Nashville, says he welcomes the older-skewing country stations because they allow mainstream ones to open up their playlists and become more current.

The relationship between mainstream and traditional stations is often a close one. In several markets, including Denver and its KYGO-AM-FM, the two stations make up broad-based AM/FM country partnerships. And with the growth of local marketing agreements and duopoly situations, the trend is likely to continue as broadcasters try to sew up chunks of the country audience rather than duplicating a competitor's listenership. "Two or three formats doing exactly the same thing is too many formats in any market," says Murphy.

NETWORKS AND SYNDICATION

(Continued from page 76)

medical news services to radio, television, and newspapers beginning Monday (1). The religion package, produced by the **Religious News Service**, will offer nonsectarian coverage of all major religions in the form of a daily two-minute news feature, a weekly roundup, and daily full-length newspaper-style stories. The medical service, **Medical Tribune News Service**, is written by the Medical Tribune staff.

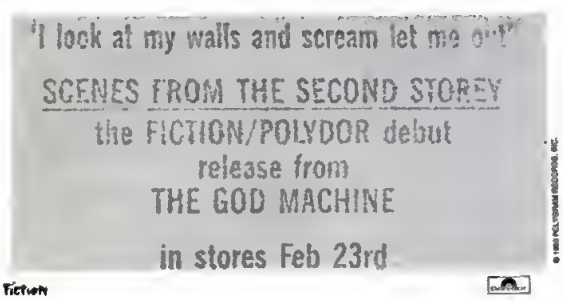
Global Satellite Network is rolling out its hourlong daily **"Food For Thought With Melinda Lee"** March 8. The show began on KNX Los Angeles 30 years ago. Lee took over the hosting duties in 1987.

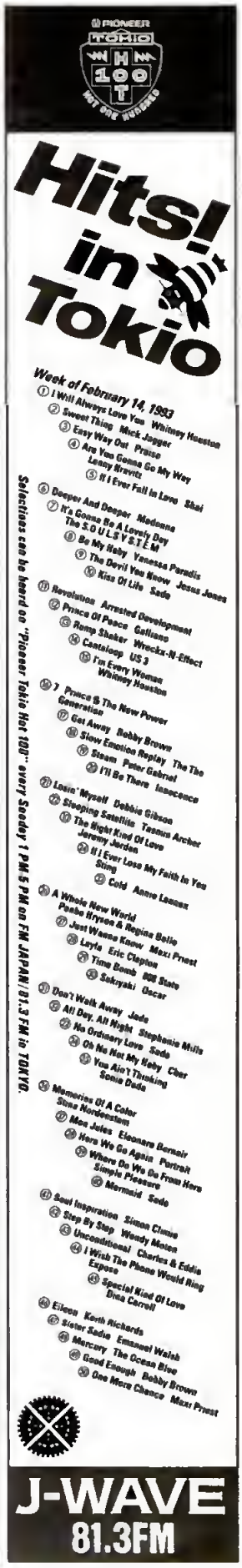
Sports Byline U.S.A. bowed a new segment, **"America's Sports Talk Show,"** Feb. 10. The one-hour segment, hosted by **Ron Barr** and **Scott Newman**, editor of "The Sandlot Shrink" newsletter, is for fantasy sports players.

Every weekend from May 29 to Sept. 6, **Unistar Radio Networks** will broadcast the one-hour **"Nineties Country,"** which highlights country's highest-charting acts.

National Public Radio is bringing back the popular **"Star Wars"** radio series in 13 half-hour episodes in April.

MediaAmerica's "On Travel With Lasley & Harryman" began airing on **Armed Forces Radio** in February. **Paul Lasley** and **Elizabeth Harryman** host.





Eagle 106's Lander, Philips Take Flight; KLAX Resting Easy; KBEQ Goes Country

IN THE SURPRISE news of the week, WEGX (Eagle 106) Philadelphia morning man **John Lander** and PD **Brian Philips** exit the station as unconfirmed format change rumors circle the market. Lander, who had been in the midst of contract renegotiations with GM **Dave Noll** for some time, was rumored to be leaving, but Philips' exit was unexpected.

Lander and Noll apparently could not come to terms, and Philips told the Philadelphia Inquirer that he chose to resign rather than "work for a station so shortsighted it would not renew its highest-rated jock." Speaking with the Trenton Times, Philips called Eagle "Hindenburg 106."

The move comes at a time when parent **Malrite Communications** is reportedly minutes from inking a deal to merge with **Shamrock Broadcasting**. At a recent industry gathering in New York, a Shamrock PD and a Malrite PD were overheard joking about whether they now work for "Shamrite" or "Malrock."

In other news, **WLUP-AM** Chicago has been hit with a $33,750 fine by the FCC for use of indecent language. The violations occurred during the Jan. 13, 1991, **Steve Dahl** and **Garry Meier** show and the March 4, 1991, **Kevin Matthews** show at times of the day when children were likely to be in the audience, according to the commission. Although the base fine for an indecency violation is $12,500, the forefeiture was increased for WLUP because "the violation was repeated, and because the licensee's past compliance history includes similar apparent misconduct," according to the FCC.

WLUP parent **Evergreen Media** has challenged fines totaling $6,000 for three earlier indecency counts. Those fines have been turned over to the U.S. Justice Department for collection.

According to The Hollywood Reporter, New Jersey resident **Lori Gedon** is suing **Howard Stern**, WWOR-TV, and All American Television over an 800-number used in a skit on Stern's now-canceled WWOR show. Stern apparently told viewers to call this number in a bit about Jack Kevorkian, the infamous suicide doctor. Unfortunately, the number belonged to Gedon.

The much discussed on-air **Arbitron** survey announcement test (Billboard, Dec. 26, 1992) looks like it is finally about to happen in Atlanta. Arbitron will hold an audio press teleconference Tuesday (2) to announce the plan. On the call will be **Jay Guyther**, Arbitron's VP, sales and marketing, radio station services, and **WAOK/WVEE** Atlanta VP/GM **Rick Mack**.

by Phyllis Stark with Eric Boehlert & Carrie Borzillo

In other industry news, **Children's Broadcasting Corp.**, parent company of the **Children's Satellite Network**, is filing a registration statement with the Securities and Exchange Commission to sell 1.5 million shares of common stock to the public.

Broadcasting magazine changes its name to Broadcasting & Cable effective with the Monday (1) issue.

TRENDS SHOW KLAX STILL ON TOP

In the first winter Arbitrends, Spanish **KLAX** not only retained the lead in Los Angeles, it also added nearly another full point, rising 5.3-6.2 from the fall book. **KPWR** (Power 106) remained in second place and edged up 5.1-5.2. **KOST** (5.1-5.0) took third place, while **KIIS-AM-FM** (4.2-4.2) **KFI** (3.7-4.1), and **KLSX** (3.6-4.1) rounded out the top stations. Also, oldies **KRTH** was off 4.4-4.0 and album **KLOS** rose 3.2-3.6.

In mornings, Howard Stern took KLSX 6.0-6.7. KLAX's **Juan Carlos** and **El Peladillo** were up 4.4-5.6, and KIIS's **Rick Dees** was up 4.7-5.2.

New York's top three stations remained in place: **WRKS** (6.5-6.1), **WLTW** (5.2-4.7), and **WBLS** (4.4-4.5). Three other stations were in a three way tie for fourth place: **WCBS-FM** (4.2-4.1), **WINS** (3.6-4.1), and **WXRK** (4.4-4.1).

WQHT (Hot 97) was up 3.6-4.0 in New York while the market's other two other top 40s, **WHTZ** (3.6-3.7) and **WPLJ** (3.4-3.7), were tied. Country **WYNY** was off 2.7-2.4.

In Chicago, the top five stations were **WGN** (8.5-8.2), **WGCI-FM** (7.6-7.4), **WUSN** (6.7-6.2), **WBBM-FM** (flat at 4.6), and **WLIT** (3.7-4.4). Also, **WNUA** was up 3.5-4.1 and **WWBZ** was off 3.4-2.6.

PROGRAMMING: KBEQ GOES COUNTRY

KBEQ Kansas City, Mo., flips from top 40 to "Young Country 104." AM sister station **KBZR** drops its **Satellite Music Network "Z-Rock"** format to simulcast the FM, and has applied for the new calls **KBEQ-AM**.

Former **KCFX** Kansas City station manager **Kathy Stinehour** joins KBEQ as VP/GM, replacing **Bob Laurence**, now at **KIOI** San Francisco. **Randy Miller** rejoins KBEQ for his third stint as morning man there. He was most recently doing mornings at **WKRQ** Cincinnati.

KNIX Phoenix PD/morning sidekick **R.J. Curtis** rejoins **KZLA** Los Angeles as PD, replacing **Bob Guerra** ... **WVEE** (V103) Atlanta PD **Mike Roberts** relinquishes his programming duties to concentrate on his morning show. APD **Tony Brown** becomes interim PD.

John McCrae returns to **KRQR** San Francisco as PD, replacing **Larry Snider**. McCrae was most recently PD at **KSD** St. Louis, and previously served as APD, MD, and afternoon jock at KRQR ... N/T **WASH** Washington, D.C., PD **Craig Ashwood** joins AC **KABL** San Francisco as PD, replacing **Dave McKinsey**.

WLUM (Hot 102) Milwaukee PD **Gregg Cassidy** exits and has not been replaced ... Top 40 **KYRK** Las Vegas flips to rock AC. The new calls will be **KXPT** (The Point).

WNWV Cleveland PD **Bernie Kimble** exits for a similar gig at another station to be announced shortly.

Full-service AC **WIBC** Indianapolis became all N/T when lone music jock **Mike McCay** jumped to sister FM station **WKLR**. He bumped **WKLR's Steve Simpson**, who's now a weekend talk host on WIBC. **Rush Limbaugh** makes his WIBC debut in April.

With the recent debut of **WXTZ**, Indianapolis has its first easy listening station in three years. **Bill Franzmann** is PD. He was last at crosstown **WTUX** before it became **WTLC**. **Galen Scott**, from crosstown **WIRE** is doing wakeups followed by Franzmann in middays and **Dave Priest**, last in radio sales, in afternoons. Recent grad **Julie Ryan** hosts nights and Indianapolis radio vet **Howdy Bell**, last at WTUX, does overnights.

KMXX Austin, Texas, flips from hot AC to country as "Lonestar 93." Former APD **Bob Corbell** is upped to PD, replacing **Roger Allen**, who remains OM/PD for **KHFI** Austin. KMXX morning team **Diana Kelly** and **Jonathan Monk** are out and overnighter **Trey Elliott** is filling in for now.

WHJX-FM Jacksonville, Fla., GM **Bruce Demps** and PD **Gary Young** made the walk to crosstown **WZAZ/WJBT**. Demps replaces VP/GM **Glenn Bryant**, who left the station. Young takes over PD duties handled by consultant **J.C. Floyd** and is also hosting afternoon drive. Back at WHJX, **Mark Shands** is in as OM. He was last at WCZK Charlotte, N.C.

Steve Bender exits **WBPR** Myrtle Beach, S.C., to join WCOO Naples, Fla., as PD. WBPR MD **John Kilgo** adds PD duties too, while APD **Michael Parnell** becomes OM.

PEOPLE: McCABE TO BILLBOARD

WQHT (Hot 97) New York APD/MD **Kevin McCabe** joins Billboard as associate director of charts/radio (see story, page 12) ... The New York Post reports that **Shelli Sonstein**, longtime sidekick of veteran morning man **Jim Kerr**, will not be making the move with him from WYNY to crosstown **WMXV** because she was not offered the ND title at WMXV. Instead, she has opted to stay put at WYNY, where she does have the ND title. She is now teamed with new morning man **Dan Daniel**. At WMXV, morning co-host and ND **Liz White** continues in those capacities.

Randy Dennis is the new morning man at **WKYS** Washington, D.C., replacing **Donnie Simpson**, now at crosstown **WPGC**. Dennis was most recently at **WALR** Atlanta, and previously worked at **WXYV** Baltimore. Also, WKYS morning co-host **Tony Perkins** will have an expanded role on the morning show.

KWJJ Portland, Ore., P/T jock **Randall Whitney** is upped to mornings. He replaces **Brian Norton**, now at **KZDG** Denver ... **Mike Elliott** joins **KRQQ** Tucson, Ariz., for mornings from that shift at **WRBQ-FM** Tampa, Fla. He replaces **Tim Hattrick** and **Willie D. Loon**, now at **KMLE** Phoenix.

Night jock **Mike Culotta** moves to middays at **KOMP** Las Vegas replacing PD **Richard Reed**, who relinquishes his shift. Meanwhile, **Freddie Woods** returns to the station for nights and P/T **Bruce Allen** takes over overnights from **J.D. The Pig**, who exits.

Michael Kelley was upped from promotion director to MD at **WFHN** New Bedford, Ma., replacing **Kristie Weimar**, who exits ... Contrary to what you may have read elsewhere, **WABB-FM** Mobile, Ala., PD **Dusty Hayes** angrily denies reports that his APD/MD, **Geronimo**, is leaving for the MD gig at **WWKX** Providence, R.I.

WMMQ Lansing, Mich., morning man **Jazz McKay** exits. Afternoon jock **Pete Conway** is interim morning man ... At **WKHI** Ocean City, Md., morning show co-host **Brian K. Hall** is upped to MD, and afternoon driver **Jack Da Wack** adds production director duties.

WZEE (Z104) Madison, Wis., hires **Joe Larson** as MD/midday jock. He was most recently PD at **WZZU** Raleigh, N.C. ... **KCKC** Riverside, Calif., is looking for a morning jock to replace **Charlie Ray**. Send T&Rs to PD **Bob Mitchell**.

newsline...

JOHN PEROYEA is out as Narragansett Radio's president as well as GM at WYNK Baton Rouge, La.

RANDALL MAYS joins Clear Channel Communications as VP/treasurer, while his brother, Mark, is upped to senior VP/operations at the company. Lowry Mays, father of Randall and Mark, is Clear Channel's president/CEO.

STEVE CANDULLO will be president/GM at WYNY New York when new owner Broadcasting Partners takes over the property. Candullo was most recently VP of marketing at Broadcasting Partners and previously served as GM of the group's WKQI Detroit. He will replace station manager Rich White.

WALTER TIBURSKI returns to WHK/WMMS Cleveland as GM, replacing Chuck Bortnick. He was most recently owner of crosstown WQAL.

STATION SALES: WTFX Louisville, Ky., from Tom Joyner to Prism Radio Partners for $3.3 million; WKFM Syracuse, N.Y., from Wilks-Schwartz Broadcasting to NewCity Communications for $3.75 million; WHET Green Bay, Wis., and WOZZ Appleton, Wis., from Martin Communications to Midwest Communications for $3.5 million; CKMO/CKLH Hamilton, Ontario, from Armadale Communications Ltd. to London Communications Inc. for an undisclosed sum.

KIM RICHMOND joins ABC Radio Networks as manager of communications, replacing Patricia Evans. Richmond was previously promotion director at KODZ [now KSNN] Dallas.

Boston Radio Station Seeks Asylum From Columbia Acts

NEW YORK—Boston modern-rock outlet WFNX has pulled the plug on Columbia acts. After hearing crosstown album rock station WBCN promote a free, live broadcast of a local Soul Asylum show—a show WFNX thought it should have staged—WFNX PD "Mad" Max Tolkoff says the station has dropped, or at least stopped reporting, all artists on Columbia and the Columbia-distributed label Chaos. Along with Soul Asylum, the black-listing affects current Modern Rock Tracks chart acts Sunscreem, Alice In Chains, Ned's Atomic Dustbin, and Ultra Vivid Scene.

Tolkoff says considering the station's history of supporting Soul Asylum and what he says was WBCN's 11th-hour conversion to the band, WFNX should have been given the show. When it became clear that Soul Asylum would not be able to play at WFNX's station party in the spring as had been hoped, Tolkoff opted to "send a concrete message of displeasure" to the label.

A Columbia promotion executive, conceding Boston is a very competitive market, downplays the incident and says the label hopes to patch things up soon.

As for WBCN, PD Oedipus insists the station has backed Soul Asylum for years. He adds "WFNX is always surprised when an alternative band appeals to more than 100 people. The truth is we sell a lot more records than WFNX does."

ERIC BOEHLERT

RETAILERS WARY OF TRANSITION TO JEWEL-BOX ONLY CDS

(Continued from page 1)

survey of 18 accounts, 14 will use long plastic keepers to merchandise CDs, although most consider that strategy a way-station before converting to live merchandising, and say they will experiment with jewel-box-only merchandising or with CDs in short keepers in some of their stores.

Among the accounts that plan to use mainly long keepers are the Musicland Group, the Handleman Co., Camelot Music, Trans World Music Corp., Wherehouse Entertainment, Hastings Books Music & Video, and Superclub Music Corp. The accounts that will emphasize jewel-box-only merchandising include Tower Records, Strawberries Inc., Kemp Mill Music, and Streetside Records, but those accounts say some stores will use keepers.

While all accounts say they would like to merchandise CDs live, i.e., without keepers or longboxes, a key issue has to be resolved before that can happen: the National Assn. of Recording Merchandisers must chose an industry standard for electronic article surveillence. In a Feb. 24 press release, NARM announced the decision regarding source tagging—the placing of an EAS tag at the point of manufacturer—will be made Thursday (4), just before its annual convention. Even if that decision is made then, it could still take the industry a year or two to implement source tagging, observers say.

The accounts that are going to keepers say they are doing so for security reasons. As Michael Meyer, VP/GM of 30-unit Sausalito, Calif.-based Record Shop puts it, "If we were going to go jewel-box-only, we would have to buy tennis shoes for all of our employees because we would be chasing people throughout the mall all day."

'NO CONSISTENCY'

Regardless of what decision NARM makes on EAS source tagging or how accounts will merchandise CDs, chain executives say the transition will be difficult because a number of issues have yet to be resolved. One retailer, who spoke on the condition of anonymity, says, "The transition is a nightmare. The industry has had a year to put this together and some labels are still shipping product in an unwrapped jewel box. It is the most unbelievably botched transition. There is no consistency."

In addition to new CD titles being shipped inside the longbox without shrinkwrap on the jewel boxes, retailers are concerned about the rate of the transition, which is supposed to take place from April 1 to Aug. 1. Some retailers estimate that only about half the titles they receive in longboxes contain shrinkwrapped CDs.

Moreover, accounts point out they are expending a tremendous amount of time, resources, and money to prepare for the transition.

Another major issue that appears to be emerging is that, at a time when labels are pushing merchants to carry more catalog, accounts estimate that the use of keepers, which take up more space than longboxes, will reduce the number of units a store can carry by 10%-15%. On the other hand, those few accounts that sell merchandise CDs live say they are gaining an additional 25%-40% capacity in their fixtures.

REBATE EXTENSION

Amid all of this, accounts are pushing for an extension of the rebate program, if not a permanent price reduction, to help pay for the transition. Accounts unanimously say the rebates will not cover all of their transition costs, and do not cover ongoing expenses that will be incurred because of the new merchandising strategies. Accounts offer varying estimates on what portion of their costs the rebates will cover, ranging from 20% to 65%, depending on which merchandising approach they choose.

Most retailers are incensed over the prospect that, while their expenses likely will increase, manufacturers may use the transition to jewel-box-only merchandising to better their gross margin through savings in packaging costs. Jim Dobbe, VP of sales merchandise at 315-unit, Torrance, Calif.-based Wherehouse Entertainment, says, "Once the longbox switch-over is complete, the manufacturers' packaging costs of 20 to 30 cents per unit go away, but now I have ongoing extra costs. Considering that the rebate is not where what we need it to be, will they continue to give us suport?"

Most accounts are lobbying manufacturers hard on this issue. But Jim Caparro, president of PolyGram Group Distribution, argues the transition also is costly for manufacturers. "As of now, we are looking to recapture our costs of conversion, so don't anticipate any immediate reduction in CD pricing from PGD," he says. CEMA president Russ Bach says, "We are going to NARM, we will listen to the customer, and then make a decision." Uni executive VP John Burns and WEA president Henry Droz decline to comment. BMG Distribution and Sony Music Distribution executives were unavailable to comment.

The main X-factor for the retailers appears to be the rate at which the transition will take place. Jeff Jones, senior VP and CFO at 502-unit, Albany, N.Y.-based Trans World Music, says, "The coordination of this particular conversion is troublesome. We pass over 50 million units a year through our distribution center and with this conversion about half of the CD titles seem to be coming in shrinkwrapped inside the longbox, which makes the whole process a mix and match."

Manufacturers are all proceeding at different speeds, he points out. For instance, PGD already has announced it will convert 100% March 25, which certainly means it will not implement a phased-in approach. Sony has been shrinkwrapping inside the longbox for a while, but WEA has only recently begun. The degree of preparation by the other three majors appears to lie somewhere between PGD and WEA.

As a result, Jones complains, it will cause enormous disruption. "One manufacturer will do everything on the same date, while others have given no date. You can imagine trying to organize a system with over 50 million units in it. Trying to figure out the flow of goods and what stage they are in for the conversion is a very complex issue right now."

ASCAP ROYALTIES

(Continued from page 10)

audio royalties to its interested members based on transmissions (performance airplay).

The musical works fund represents about one-third of the total royalties paid by manufacturers and importers of digital audio recorders and blank media. Record companies and performers will share most of the remaining two-thirds of the royalties under a separate sound recording fund, which also sets aside 4% for non-featured musicians and vocalists.

Attorney Alan J. Weinschel, representing several radio and cable firms, said he wanted to make certain the costs of collection would not come "out of the pockets" of ASCAP members. No estimates of the collection costs were discussed at the hearing.

Bernard Korman, ASCAP's general counsel, noted that digital audio royalties collection was a "new field," and said costs would be determined in a "fair way" that would not affect those society members who do not share in the royalties.

Another area of concern was how ASCAP would share the royalty pie with BMI and other rights societies. According to Korman, ASCAP will meet with BMI to agree on how the two organizations will share the home taping royalties.

Judith M. Saffer, BMI's assistant general counsel, said BMI would "make every attempt to reach an agreement with ASCAP" in developing a formula for dividing the royalties.

Unlike ASCAP, BMI has no restriction in its consent agreement prohibiting it from collecting and distributing in areas other than public performance.

One area that the government had not taken into account is ASCAP's method of charging for the collection and distribution of the digital audio royalties, according to Gregory Hovendon, attorney for the U.S. Department of Justice, which has approved the ASCAP amendment. However, he said [that] "in the absence of evidence there will be abuse of the system," the government approved the amendment. FRED KIRBY

NEW BRIT-SOUL TREND HITS U.S.

(Continued from page 1)

promotion in the urban and AC radio fields, which some label executives view as narrow and particularly challenging to infiltrate.

"Overall, I feel that when you look at [urban radio], it's between Wreckx-N-Effect and Whitney Houston," says Jazzy Jordan, senior director of product marketing at PLG. "I think we have to be a bit more creative, as opposed to just putting them out there."

The campaign behind the May release of McKone's album will include a six-song sampler that the label will send to restaurants, hair salons, retail outlets, and "[other] places where people go and spend time," Jordan says.

Unlike usual dance marketing tactics, the bands are being exposed through avenues most often used by pop and rock acts: personal appearances at radio and retail, music video clips, and touring.

VARIED RESPONSE

Because it is still early in what could potentially become Brit-soul's U.S. invasion, it is difficult to quantify the artists' sales and airplay performance here. So far, four Brit-soul projects have been released domestically in the past six weeks to a varied response. D-Influence is making urban inroads with the title track to the album "Good 4 We" after only four weeks and Young Disciples are breaking out at both club and urban formats with "Apparently Nothin'," from the album "The Road To Freedom." Don-E's eponymous set has met with critical raves and lukewarm sales, while selling Incognito's jazz-anchored "Tribes, Vibes & Scribes" album has been a little more tricky.

Guy Eckstine, national director of A&R for Verve, describes Incognito as "a real group, not a bunch of cats with samples and machines."

"The main resistance so far is that Incognito hasn't been to the States to perform in front of people," says Eckstine. "Getting a 12-piece band on the road in today's marketplace is really tough, because it costs a lot in tour support. I think that's the main reason they haven't taken off."

The band is expected to start a series of U.S. dates in April, and its first single, "Change," will be released soon.

Interestingly, the other Brit-soul acts with current U.S. releases have not yet hit the tour circuit. D-Influence is planning a late-spring tour, and a tour is tentatively in the works for Young Disciples. Because a Brit-soul act features anywhere from three to 12 musicians, the groups will probably be appearing in mid-sized venues rather than nightclubs, which are traditional outlets for dance-oriented artists.

BORN OF U.K. INDIES

While major labels have been first in line to sign Brit-soul acts in the U.S., much of the music is nurtured by indie labels in the U.K. Among the leading outlets for this music have been Boogie Back Records, Conscious Records, Soul-Jazz, and Mo-Wax. D-Influence first caught the attention of EastWest on the independently distributed "Acid Jazz Compilation."

"A lot of people are considering the music to be new, just because we're returning back to basics," says D-Influence bassist/lyricist Kwame Kwaten. "It's actually an old artform, especially compared with what's going on with techno and pop today. This is a refreshing thing for people, but for us as writers it was very, very natural. We take the shine away and get to the bones."

For many of the artists involved, the Brit-soul movement is an assertion of pride and reverence for early black musical culture. "A lot of what we're about is sharing life experiences," says Femi Williams of Young Disciples. "We tell the truth of our current existence as young black people in London, and then relate them to the vibes and emotion that we feel from the music of people like Bobby Byrd and James Brown. It's positive, cleansing experience."

TOP 40 RADIO WANTS MANIACS' 'CANDY'

(Continued from page 12)

avalanche," he says of the gradual attention and rewards, "but we're chipping away."

There is a bit of irony in the fact that televison (MTV, VH1, The Box, and Fox) has played such an important role in fueling the success of "Candy." While the song is "three-and-a-half minutes of fun," as one PD puts it, lyrically it issues a stinging attack on television: "So their minds are growing hazy 'cos they wanna turn it on. So their minds are soft and lazy. Well ... who do you want to blame?"

According to top 40 programmers, it was the MTV appearance that helped build, or in some cases establish, the band's image with mainstream listeners. "That helped raise awareness and allowed listeners to attach a sound to the band and judge it on its merits," says Lyndon Abell, PD at Cleveland's WENZ.

London, at Indianapolis' WZPL, also points to the MTV performance as key to winning over new fans. "It certainly increased curiosity and sales and awareness, which was key. The more awareness, the better."

Top 40 programmers say their listeners perceive 10,000 Maniacs as a hip pop-rock band, along the lines of R.E.M.

That association with the Athens, Ga., band was again tapped when 10,000 Maniacs recorded a version of the 1984 R.E.M. song "(Don't Go Back To) Rockville" for the CD-5 of "Candy Everybody Wants." Some adult alternative stations, such as WKOC Norfolk, Va., have opted for that track since the crosstown top 40 has been spinning "Candy" so often. Other modern-rock stations, where the band remains a cornerstone, have also taken to "Rockville."

Meanwhile, with Merchant to be featured on the March 18 cover of Rolling Stone (which the label is shipping out to scores of top 40 PDs), Elektra trying to hammer out an "Unplugged" appearance for the band this spring, and sales of "Our Time In Eden" approaching 900,000, the band's slow, steady, "lucky" approach continues.

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Top 40 Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 128 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★
1	1	12	A WHOLE NEW WORLD 3 weeks at No. 1 / P. BRYSON/R. BELLE (COLUMBIA)
2	2	12	I'M EVERY WOMAN / WHITNEY HOUSTON (ARISTA)
3	7	12	DON'T WALK AWAY / JADE (GIANT)
4	3	10	ORDINARY WORLD / DURAN DURAN (CAPITOL)
5	6	21	SAVING FOREVER FOR YOU / SHANICE (GIANT)
6	10	19	MR. WENDAL / ARRESTED DEVELOPMENT (CHRYSALIS)
7	19	6	I HAVE NOTHING / WHITNEY HOUSTON (ARISTA)
8	4	22	IF I EVER FALL IN LOVE / SHAI (GASOLINE ALLEY/MCA)
9	8	18	HERE WE GO AGAIN! / PORTRAIT (CAPITOL)
10	11	6	FREAK ME / SILK (KEIA/ELEKTRA)
11	9	20	RHYTHM IS A DANCER / SNAP (ARISTA)
20	18	3	THAT'S WHAT LOVE CAN DO / BOY KRAZY (NEXT PLATEAU/LONDON)
53	12	18	7 / PRINCE & THE N.P.G. (PAISLEY PARK/WB)
18	3	18	I WILL ALWAYS LOVE YOU / WHITNEY HOUSTON (ARISTA)
15	22	10	COMFORTER / SHAI (GASOLINE ALLEY/MCA)
18	18	12	SWEET THING / MARY J. BLIGE (UPTOWN/MCA)
18	18	18	GOOD ENOUGH / BOBBY BROWN (MCA)
18	20	3	GET AWAY / BOBBY BROWN (MCA)
18	18	24	DO YOU BELIEVE IN US / JON SECADA (SBK/ERG)
26	24	10	INFORMER / SNOW (EASTWEST)
21	13	18	IN THE STILL OF THE NITE / BOYZ II MEN (MOTOWN)
22	29	3	FOREVER IN LOVE / KENNY G (ARISTA)
29	18	18	GIVE IT UP, TURN IT LOOSE / EN VOGUE (EASTWEST)
24	22	6	NUTHIN' BUT A "G" THANG / DR. DRE (DEATH ROW/INTERSCOPE)
25	11	6	HIP HOP HOORAY / NAUGHTY BY NATURE (TOMMY BOY)
26	33	3	TWO PRINCES / SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
27	30	6	BED OF ROSES / BON JOVI (JAMBCO/MERCURY)
28	18	18	WHEN SHE CRIES / RESTLESS HEART (RCA)
29	29	3	REBIRTH OF SLICK / DIGABLE PLANETS (PENDULUM/ELEKTRA)
30	34	13	THE RIGHT KIND OF LOVE / JEREMY JORDAN (GIANT)
18	29	18	WALK ON THE OCEAN / TOAD THE WET SPROCKET (COLUMBIA)
29	29	18	FAITHFUL / GO WEST (EMI/ERG)
33	43	4	I'M SO INTO YOU / SWV (RCA)
38	33	8	HAT 2 DA BACK / TLC (LAFACE/ARISTA)
35	36	11	DITTY / PAPERBOY (NEXT PLATEAU/FFRR/PLG)
36	38	6	LOVE IS / V. WILLIAMS/B. MCKNIGHT (GIANT)
37	43	12	I GOT A MAN / POSITIVE K (ISLAND/PLG)
38	35	10	NO MISTAKES / PATTY SMYTH (MCA)
39	48	12	NEAL THE WORLD / MICHAEL JACKSON (EPIC)
40	37	7	I'M GONNA GET YOU / BIZARRE INC/ANGIE BROWN (COLUMBIA)
41	46	11	UNDERSTAND THIS GROOVE / SOUND FACTORY (RCA)
42	40	16	NEVER A TIME / GENESIS (ATLANTIC)
43	53	3	IF I EVER LOSE MY FAITH IN YOU / STING (A&M)
44	52	4	MAN ON THE MOON / R.E.M. (WARNER BROS.)
45	49	5	ANGEL / JON SECADA (SBK/ERG)
46	44	3	BAD GIRL / MADONNA (MAVERICK/SIRE/WB)
47	42	18	THE LAST SONG / ELTON JOHN (MCA)
48	68	2	CAT'S IN THE CRADLE / UGLY KID JOE (STARDOG/MERCURY)
29	29	4	COME IN OUT OF THE RAIN / WENDY MOTEN (EMI/ERG)
20	20	18	HAVE I TOLD YOU LATELY / ROD STEWART (WARNER BROS.)
18	20	3	TELL THE TRUTH / JUDE COLE (REPRISE)
29	18	18	DEEPER AND DEEPER / MADONNA (MAVERICK/SIRE/WB)
53	18	18	I GOT A THANG 4 YA! / LO-KEY? (PERSPECTIVE/A&M)
54	75	6	SIMPLE LIFE / ELTON JOHN (MCA)
55	68	6	SUPERMODEL / RUPAUL (TOMMY BOY)
56	63	6	BEAUTIFUL GIRL / INXS (ATLANTIC)
23	20	3	DAZZEY DUKS / DUICE (TMR/BELLMARK)
29	18	20	STEAM / PETER GABRIEL (GEFFEN)
59	67	2	CLOSER / REMEDY ((NOT SIGNED TO A LABEL))
60	68	6	HOMIES / A LIGHTER SHADE OF BROWN (PUMP)
61	—	6	LOVE U MORE / SUNSCREEM (COLUMBIA)
29	47	18	LITTLE MISS CAN'T BE WRONG / SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
23	29	10	MURDER SHE WROTE / CHAKA DEMUS & PLIERS (MANGO)
29	29	18	LOVE SHOULDA BROUGHT YOU... / TONI BRAXTON (LAFACE/ARISTA)
65	71	3	LITTLE BIRD / ANNIE LENNOX (ARISTA)
66	—	6	IT WAS A GOOD DAY / ICE CUBE (PRIORITY)
47	10	18	EVERYTHING'S GONNA BE ALRIGHT / FATHER M.C. (UPTOWN/MCA)
68	—	11	REMINISCE / MARY J. BLIGE (UPTOWN/MCA)
69	18	2	STAND / POISON (CAPITOL)
70	—	2	DEDICATED / R.KELLY & PUBLIC ANNOUNCEMENT (JIVE)
71	61	12	STAND UP (KICK LOVE INTO...) / DEF LEPPARD (MERCURY)
72	—	6	PASSIONATE KISSES / MARY-CHAPIN CARPENTER (COLUMBIA)
29	29	13	QUALITY TIME / HI-FIVE (JIVE/RCA)
18	18	3	IRRESISTIBLE / CATHY DENNIS (POLYDOR/PLG)
29	18	3	I SEE YOUR SMILE / GLORIA ESTEFAN (EPIC)

◯ Tracks moving up the chart with airplay gains. © 1993, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	3	2	I'D DIE WITHOUT YOU / P.M. DAWN (GEE STREET/LAFACE/ARISTA)
2	2	4	REAL LOVE / MARY J. BLIGE (UPTOWN/MCA)
3	—	1	RUMP SHAKER / WRECKX-N-EFFECT (MCA)
4	1	5	END OF THE ROAD / BOYZ II MEN (BIV 10/MOTOWN)
5	4	6	WHAT ABOUT YOUR FRIENDS / TLC (LAFACE/ARISTA)
6	5	13	JUST ANOTHER DAY / JON SECADA (SBK/ERG)
7	6	6	WALKING ON BROKEN GLASS / ANNIE LENNOX (ARISTA)
9	7	16	BABY-BABY-BABY / TLC (LAFACE/ARISTA)
9	9	30	MY LOVIN' (YOU'RE NEVER...) / EN VOGUE (EASTWEST)
10	6	7	WOULD I LIE TO YOU? / CHARLES & EDDIE (CAPITOL)
11	10	15	ALL I WANT / TOAD THE WET SPROCKET (COLUMBIA)
12	11	20	MOVE THIS / TECHNOTRONIC (SBK/ERG)
13	—	1	TO LOVE SOMEBODY / MICHAEL BOLTON (COLUMBIA)
14	12	49	FINALLY / CECE PENISTON (A&M)
15	19	23	COME & TALK TO ME / JODECI (UPTOWN/MCA)
16	14	9	PEOPLE EVERYDAY / ARRESTED DEVELOPMENT (CHRYSALIS)
17	16	17	PLEASE DON'T GO / K.W.S. (NEXT PLATEAU/LONDON/PLG)
18	13	11	SOMETIMES LOVE JUST AIN'T... / PATTY SMYTH (MCA)
19	15	45	I LOVE YOUR SMILE / SHANICE (MOTOWN)
20	24	51	MOTOWNPHILLY / BOYZ II MEN (MOTOWN)
21	19	3	LAYLA / ERIC CLAPTON (DUCK/REPRISE)
22	21	4	HOW DO YOU TALK TO AN ANGEL / THE HEIGHTS (CAPITOL)
23	17	2	LOVE IS ON THE WAY / SAIGON KICK (THIRD STONE/ATLANTIC)
24	23	34	SAVE THE BEST FOR LAST / VANESSA WILLIAMS (WING/MERCURY)
25	23	19	TAKE THIS HEART / RICHARD MARX (CAPITOL)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

11 7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Budget, BMI/Bug, BMI) WBM
37 ANGEL (Estefan, ASCAP/Foreign Imported, BMI) CPP
95 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
86 BAD GIRL (MB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
71 BEAUTIFUL GIRL (Polygram, ASCAP) HL
10 BED OF ROSES (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
80 CANDY EVERYBODY WANTS (Christian Burial, ASCAP)
27 CAT'S IN THE CRADLE (Story Songs, ASCAP)
76 COME IN OUT OF THE RAIN (Square Lake, ASCAP/M Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radidio, BMI) WBM
17 COMFORTER (Music Corp Of America, BMI/Gasoline Alley, ASCAP) HL
87 DAZZEY DUKS (Gigolo Chez, BMI/Alvert, BMI)
81 DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
52 DEEPER AND DEEPER (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
25 DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
9 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
60 DO YOU BELIEVE IN US (Estefan, ASCAP/Foreign Imported, BMI) CPP
89 EVERYTHING'S GONNA BE ALRIGHT (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/Music Corp Of America, BMI/Second Generation Rooney Tunes, BMI/EMI Blackwood, BMI/Flow Tech, BMI) HL/WBM
69 FAITHFUL (Dodgy, ASCAP/EMI April, ASCAP/Martin Page, ASCAP/Famous, ASCAP) WBM/CPP
98 FEELS LIKE HEAVEN (MCA, ASCAP/Fleedleedle, BMI/Kittus, ASCAP/Rnata, ASCAP) WBM/HL
24 FOREVER IN LOVE (Kenny G, BMI/EMI Blackwood, BMI/Kuzu, BMI)
21 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/Saints Alive, BMI) WBM
67 GANGSTA BITCH (Forked Tongue, ASCAP)
88 GANGSTA (Hip City, ASCAP/Hi Frost, ASCAP)
14 GET AWAY (Zomba, ASCAP/Donril, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/Too Knee Hangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL
96 GET UP (MOVE BOY MOVE) (BMG, ASCAP/Max World, ASCAP/USA Import Antwerp, ASCAP) HL
31 GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP
32 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
93 HAPPY DAYS (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Webster, ASCAP) WBM
35 HAY 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI) MBM
34 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI/Hudmar, ASCAP) MBM
12 HERE WE GO AGAIN! (Hee Bee Doonit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/WBM
6 HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
72 HOMIES (Hip Hop, BMI/Jams R Us, BMI/Jobete, ASCAP)
87 HOPE OF DELIVERANCE (MPL, ASCAP) HL
88 I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA, ASCAP) HL
70 I FEEL YOU (Grabbing Hands, ASCAP/EMI, ASCAP)
10 IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI) HL
50 IF I EVER LOSE MY FAITH IN YOU (Blue Turtle, ASCAP) HL
16 I GOT A MAN (Step Up Front, BMI/Conducive, BMI/Rhythm Planet, BMI/Bigone, ASCAP) CPP
54 I GOT A THANG 4 YA! (New Perspective, ASCAP)
23 I HAVE NOTHING (FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
78 I LOVE YOU PERIOD (Slow Train, ASCAP/Trailer Trash, ASCAP/BMG, ASCAP) HL
6 I'M EVERY WOMAN (FROM THE BODYGUARD) (Nick-O-Val, ASCAP) CPP
53 I'M GONNA GET YOU (Schnozza, PRS/House Of Fun, BMI) WBM
23 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
4 INFORMER (Motor Jam ASCAP/Green Snow, ASCAP/M C Shan, ASCAP)
80 IN THE STILL OF THE NITE (FROM THE JACKSONS) (Lilee, BMI) HL
85 IRRESISTIBLE (Colgems-EMI, ASCAP) WBM
64 I SEE YOUR SMILE (Foreign Imported, BMI/Estefan, ASCAP) CPP
83 IT'S GONNA BE A LOVELY DAY (Unichappell, [illegible]) HL
80 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/Brittlesse, ASCAP/EMI April, ASCAP/Bovina, ASCAP)
2 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
77 KNOCK-N-BOOTS (EMI April, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP/Donril, ASCAP/Tudes, ASCAP) CPP/WBM
73 THE LAST SONG (Big Pig, ASCAP/Warner Chappell, ASCAP) HL
51 LITTLE BIRD (La Lumoxa, ASCAP/BMG, ASCAP) HL
92 LOSIN' MYSELF (Possibilities, ASCAP/EMI April, ASCAP/Bayjun Beat, BMI/Warner-Tamerlane, ASCAP/Could Be Music, ASCAP) WBM/HL
60 LOVE CAN MOVE MOUNTAINS (Realsongs, ASCAP) WBM
38 LOVE IS (FROM BEVERLY HILLS, 90210) (WB, ASCAP/Pressmancherry, ASCAP/R.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chakerman, BMI) WBM
63 LOVE SHOULDA BROUGHT YOU HOME (FROM BOOMERANG) (Sabo Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
98 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) MBM
79 LOVE U MORE (BMG, ASCAP) HL
44 MAN ON THE MOON (Night Garden, BMI/Unichappell, BMI) HL
7 MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM
96 MURDER SHE WROTE (Island, BMI/Inat, BMI) HL
93 NEVER A TIME (Anthony Banks, BMI/Phil Collins, PRS/M Rutherford, PRS) MBM
38 NO MISTAKES (EMI Blackwood, BMI/Pink Smoke, BMI/Almo, ASCAP/Kevin Savigar, ASCAP) WBM/CPP
74 NO ORDINARY LOVE (Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL
58 NUTHIN' MY LOVE CAN'T FIX (Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI)
5 NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-ckin', ASCAP)
3 ORDINARY WORLD (Copyright Control) HL
68 PASSIONATE KISSES (Lucy Jones, BMI) CLM/WBM
97 PUNKS JUMP UP TO GET BEAT DOWN (Def Jam, ASCAP)
87 QUALITY TIME (Willesden, BMI/R.Kelly, BMI)
43 REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL
15 REBIRTH OF SLICK (COOL LIKE DAT) (Wide Grooves, BMI/Clire, BMI)
69 REMINISCE (Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/MCA, ASCAP) HL/WBM
30 RHYTHM IS A DANCER (Hanseatic, ASCAP/Songs Of Logic, BMI/Intersong, ASCAP) HL
23 THE RIGHT KIND OF LOVE (FROM BEVERLY HILLS, 90210) (MCA, ASCAP/Malak, ASCAP/Mad Fly, ASCAP/Dresden Chine, ASCAP/WB, ASCAP) HL/WBM
29 RUMP SHAKER (EMI April, ASCAP/Abdur Rahman, ASCAP/D Wynn, ASCAP/Zomba, ASCAP) WBM
13 SAVING FOREVER FOR YOU (Realsongs, ASCAP) WBM
79 SIMPLE LIFE (Big Pig, ASCAP/Intersong U.S.A., ASCAP) HL
69 SO ALONE (Trycep./Ramal./Willesden, BMI) CPP
88 SPEED (Strictly Hype, BMI/Insomniak, ASCAP)
62 STAND UP (KICK LOVE INTO MOTION) (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
54 STAND (Cyanide, BMI/Willesden, BMI/Richie Kotzen, BMI/Zomba, ASCAP)
55 STEAM (Real World, BMI/Pentagon Lipservices Real World, BMI)
100 STOP THE WORLD (Color Me Blind, ASCAP/Funky Metal, ASCAP/Almo, ASCAP) CPP
86 SUPERMODEL (YOU BETTER WORK) (T-Boy, ASCAP/Music Wharga Musica, ASCAP)
98 SWEET THING (MCA, ASCAP) HL
91 SWEET THING (Promopub B.V., PRS)
92 TAP THE BOTTLE (Shocklee, BMI)
96 TELL THE TRUTH (EMI Blackwood, BMI/Colaision, BMI/MCA, ASCAP) WBM
18 THAT'S WHAY LOVE CAN DO (All Boys USA, BMI) CPP
80 TWO PRINCES (Sony Songs,/Mow B'Jow, BMI)HL
61 UNDERSTAND THIS GROOVE (Swemix)
42 WALK ON THE OCEAN (Sony Tunes, ASCAP/Wet Sprocket, ASCAP) HL
89 WHAT ABOUT YOUR FRIENDS (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP/EMI April, ASCAP) WBM
41 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM
98 WHO GOT THE PROPS (Misam, ASCAP/Target Practice, ASCAP)
1 A WHOLE NEW WORLD (ALADDIN'S THEME) (Wonderland, BMI/Walt Disney, ASCAP) HL

Top Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★
1	1	16	I WILL ALWAYS LOVE YOU / W. HOUSTON (ARISTA) 15 weeks at No. 1
2	5	7	INFORMER / SNOW (EASTWEST/AG)
3	2	5	NUTHIN' BUT A "G" THANG / DR. DRE (DEATH ROW/INTERSCOPE/AG)
4	3	5	HIP HOP HOORAY / NAUGHTY BY NATURE (TOMMY BOY)
5	4	12	A WHOLE NEW WORLD / P. BRYSON/R. BELLE (COLUMBIA)
6	7	5	ORDINARY WORLD / DURAN DURAN (CAPITOL)
7	9	10	MR. WENDAL / ARRESTED DEVELOPMENT (CHRYSALIS)
8	8	10	I GOT A MAN / POSITIVE K (ISLAND/PLG)
3	4	4	REBIRTH OF SLICK / DIGABLE PLANETS (PENDULUM/ELEKTRA)
10	10	6	BED OF ROSES / BON JOVI (JAMBCO/MERCURY)
11	11	3	I'M EVERY WOMAN / WHITNEY HOUSTON (ARISTA)
20	18	20	DITTY / PAPERBOY (NEXT PLATEAU/FFRR)
13	11	6	DON'T WALK AWAY / JADE (GIANT)
18	18	18	7 / PRINCE & THE N.P.G. (PAISLEY PARK/WB)
15	60	3	COMFORTER / SHAI (GASOLINE ALLEY/MCA)
18	13	13	IN THE STILL OF THE NITE / BOYZ II MEN (MOTOWN)
20	18	8	GET AWAY / BOBBY BROWN (MCA)
18	35	2	CAT'S IN THE CRADLE / UGLY KID JOE (STARDOG/MERCURY)
12	12	18	HERE WE GO AGAIN! / PORTRAIT (CAPITOL)
20	53	30	IF I EVER FALL IN LOVE / SHAI (GASOLINE ALLEY/MCA)
23	18	23	RUMP SHAKER / WRECKX-N-EFFECT (MCA)
22	22	4	HEAL THE WORLD / MICHAEL JACKSON (EPIC)
23	30	6	THE RIGHT KIND OF LOVE / JEREMY JORDAN (GIANT)
20	23	3	DAZZEY DUKS / DUICE (TMR/BELLMARK)
25	11	2	I'M SO INTO YOU / SWV (RCA)
26	41	3	TWO PRINCES / SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
27	30	3	HAT 2 DA BACK / TLC (LAFACE/ARISTA)
28	—	6	FREAK ME / SILK (KEIA/ELEKTRA)
29	24	18	EVERYTHING'S GONNA BE ALRIGHT / FATHER M.C. (UPTOWN/MCA)
20	18	18	SAVING FOREVER FOR YOU / SHANICE (GIANT)
31	35	6	FOREVER IN LOVE / KENNY G (ARISTA)
32	18	12	QUALITY TIME / HI-FIVE (JIVE/RCA)
33	28	8	KNOCK-N-BOOTS / WRECKX-N-EFFECT (MCA)
38	38	12	I GOT A THANG 4 YA! / LO-KEY? (PERSPECTIVE/A&M)
35	—	6	I FEEL YOU / DEPECHE MODE (SIRE/REPRISE)
20	34	8	MURDER SHE WROTE / CHAKA DEMUS & PLIERS (MANGO)
37	37	3	SO ALONE / MEN AT LARGE (EASTWEST/AG)
38	40	3	SUPERMODEL (YOU BETTER WORK) / RUPAUL (TOMMY BOY)
39	39	7	GANGSTA BITCH / APACHE (TOMMY BOY)
40	32	27	RHYTHM IS A DANCER / SNAP (ARISTA)
41	29	19	GOOD ENOUGH / BOBBY BROWN (MCA)
42	—	1	I HAVE NOTHING / WHITNEY HOUSTON (ARISTA)
43	50	2	SWEET THING / MARY J. BLIGE (UPTOWN/MCA)
44	36	23	I'D DIE WITHOUT YOU / P.M. DAWN (GEE STREET/LAFACE/ARISTA)
45	38	11	DEEPER AND DEEPER / MADONNA (MAVERICK/SIRE/WB)
46	43	25	WHAT ABOUT YOUR FRIENDS / TLC (LAFACE/ARISTA)
47	65	3	ANGEL / JON SECADA (EMI/ERG)
48	68	6	THAT'S WHAT LOVE CAN DO / BOY KRAZY (NEXT PLATEAU/PLG)
29	49	4	SPEED / ALPHA TEAM (STRICTLY HYPE)
20	20	18	LOVE SHOULDA BROUGHT YOU... / TONI BRAXTON (LAFACE/ARISTA)
51	—	2	NOTHIN' MY LOVE CAN'T FIX / JOEY LAWRENCE (IMPACT/MCA)
20	20	10	I LOVE YOU PERIOD / DAN BAIRD (DEF AMERICAN/REPRISE)
53	18	18	GANGSTA / BELL BIV DEVOE (MCA)
54	—	6	LOVE IS / V. WILLIAMS/B. MCKNIGHT (GIANT)
20	20	4	HAPPY DAYS / SILK (KEIA/ELEKTRA)
20	20	3	LITTLE BIRD / ANNIE LENNOX (ARISTA)
23	47	8	IT'S GONNA BE A LOVELY DAY / THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
20	18	8	GIVE IT UP, TURN IT LOOSE / EN VOGUE (EASTWEST/AG)
20	20	18	NO ORDINARY LOVE / SADE (EPIC)
60	—	2	TAP THE BOTTLE / YOUNG BLACK TEENAGERS (SOUL/MCA)
61	68	2	I'M GONNA GET YOU / BIZARRE INC/ANGIE BROWN (COLUMBIA)
23	20	10	WALK ON THE OCEAN / TOAD THE WET SPROCKET (COLUMBIA)
23	20	12	PUNKS JUMP UP TO GET... / BRAND NUBIAN (ELEKTRA)
20	20	29	REAL LOVE / MARY J. BLIGE (UPTOWN/MCA)
65	—	6	BAD GIRL / MADONNA (MAVERICK/SIRE/WB)
20	61	24	LOVE IS ON THE WAY / SAIGON KICK (THIRD STONE/ATLANTIC)
23	20	3	WHO GOT THE PROPS / BLACK MOON (NERVOUS)
68	—	6	MAN ON THE MOON / R.E.M. (WARNER BROS.)
20	53	33	BACK TO THE HOTEL / N2DEEP (PROFILE)
70	75	2	DEDICATED / R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
38	57	18	REMINISCE / MARY J. BLIGE (UPTOWN/MCA)
20	20	18	HOMIES / A LIGHTER SHADE OF BROWN (PUMP)
38	53	29	FREE YOUR MIND / EN VOGUE (EASTWEST/AG)
18	53	3	WHO'S THE MAN? / HEAVY D. & THE BOYZ (UPTOWN/MCA)
20	20	18	BABY I'M FOR REAL/NATURAL... / AFTER 7 (VIRGIN)

◯ Singles with increasing sales. © 1993 Billboard/BPI Communications and SoundScan, Inc.

New HOT 100 Radio Panels

BDS Monitored Stations (124)

WKDD Akron
WFLY Albany
WWCP Albany
KKSS Albuquerque
WNNX Atlanta
WSTR Atlanta
KHFI Austin
WERQ Baltimore
WVRT Baltimore
WFMF Baton Rouge
WAPI Birmingham
WXKS Boston
WZOU Boston
WKSE Buffalo
WSSX Charleston, SC
WVSR Charleston, WV
WAQQ Charlotte
WCKZ Charlotte
WBBM Chicago
WKRQ Cincinnati
WENZ Cleveland
WJMO Cleveland
WNOK Columbia, SC
WNCI Columbus, OH
WWHT Columbus, OH
KEGL Dallas
WGTZ Dayton
KQKS Denver
KRXY Denver
KRNQ Des Moines
WHYT Detroit
KPRR El paso
WWCK Flint
KBOS Fresno
KQPW Fresno
WGRD Grand Rapids
WIXX Green Bay
WJMH Greensboro, NC
WKSI Greensboro, NC
WKZL Greensboro, NC
WBBO Greenville
WNNK Harrisburg/York
WYCR Harrisburg/York
WKCI Hartford/New Haven
WKSS Hartford/New Haven
WTIC Hartford/New Haven
KHMX Houston
KRBE Houston
KBXX Houston
WHHH Indianapolis
WZPL Indianapolis
WAPE Jacksonville
KISF Kansas City
WOKI Knoxville
KKYK Little Rock
KIIS Los Angeles
KPWR Los Angeles
WDJX Louisville
WMC Memphis
WHYI Miami
WPOW Miami
WKTI Milwaukee
WLUM Milwaukee
KDWB Minneapolis
WABB Mobile
WSNX Muskegon
WYHY Nashville
WEZB New Orleans
WHTZ New York
WPLJ New York
WQHT New York
WMXN Norfolk
WNVZ Norfolk
KJYO Oklahoma City
KYIS Oklahoma City
KQKQ Omaha
WXXL Orlando
WEGX Philadelphia
WIOQ Philadelphia
KKFR Phoenix
KOY Phoenix
WBZZ Pittsburgh
WZPK Portland, ME
KKRZ Portland, OR
KXYQ Portland, OR
WFHN Providence/New Bedford
WPRO Providence/New Bedford
WWKX Providence/New Bedford
WDCG Raleigh
WRVQ Richmond
KGGI Riverside
WXLK Roanoke
WPXY Rochester
KSFM Sacramento
KWOD Sacramento
KISN Salt Lake City
KUTQ Salt Lake City
KZHT Salt Lake City
KTFM San Antonio
KKLQ San Diego
XHTZ San Diego
KMEL San Francisco
KSOL San Francisco
KHQT San Jose
KPLZ Seattle
KUBE Seattle
KTUX Shreveport
WKBQ St. Louis
WNTQ Syracuse
WFLZ Tampa
WMTX Tampa
WRBQ Tampa
WTWR Toledo
WVKS Toledo
KRQQ Tucson
KAYI Tulsa
KMYZ Tulsa
WPGC Washington D.C.
WRQX Washington D.C.
WOVV West Palm Beach
KKRD Wichita
WKRZ Wilkes-Barre
WTLQ Wilkes-Barre
WSTW Wilmington, DE

Small Market Stations (82)

KQIO Alexandria, LA
WAEB Allentown, PA
KEZY Anaheim, CA
WKSF Asheville, NC
WAYV Atlantic City, NJ
WBSS Atlantic City, NJ
WBBQ Augusta, GA
KIXX Bakersfield, CA
KIOC Beaumont, TX
WCIR Beckley, WV
WAAL Binghamton, NY
WXXX Burlington, VT
WRQK Canton, OH
WCIL Carbondale, IL
KQCR Cedar Rapids, IA
WLRW Champaign, IL
WCGQ Columbus, GA
KZFM Corpus Christi, TX
WPXR Davenport, IA
WNFI Daytona Beach, FL
WJET Erie, PA
WSTO Evansville, IN
WMXF Fayetteville, NC
WMEE Ft Wayne, IN
WZKX Gulfport, MS
WKMZ Hagerstown, MD
KQMQ Honolulu, HI
KIKI Honolulu, HI
WKEE Huntington, WV
WZYP Hunstville, AL
WKQB Jackson, MS
WQUT Johnson City, TN
WGLU Johnstown, PA
WKFR Kalamazoo, MI
WAZY Lafayette, IN
KSMB Lafayette, LA
KBIU Lake Charles, LA
WLAN Lancaster, PA
WVIC Lansing, MI
KLUC Las Vegas, NV
KFRX Lincoln, NE
KKNB Lincoln, NE
KZII Lubbock, TX
WZEE Madison, WI
WHOB Manchester, NH
KBFM McAllen, TX
KNOE Monroe, LA
WHHY Montgomery, AL
WVAQ Morgantown, WV
WBPR Myrtle Beach, SC
WYAV Myrtle Beach, SC
WQGN New London, CT
WKHQ Northwest MI
WXHI Ocean City, MD
WMGV Oshkosh, WI
KCAQ Oxnard, CA
WXIL Parkersburg, WV
WKZW Peoria, IL
WSPK Poughkeepsie, NY
KKMG Pueblo, CO
WRFY Reading, PA
KWNZ Reno, NV
WIOG Saginaw, MI
WTCF Saginaw, MI
KDON Salinas, CA
KHTY Santa Barbara, CA
WZAT Savannah, GA
KGLI Sioux City, IA
WNDU South Bend, IN
KZZU Spokane, WA
KKHT Springfield, MO
KCLD St Cloud, MN
KWIN Stockton, CA
WFHT Tallahassee, FL
WPST Trenton, NJ
KIOK Tri-Cities, WA
WZBQ Tuscaloosa, AL
WRCK Utica, NY
KWTX Waco, TX
KOKZ Waterloo, IA
WOMP Wheeling, WV
WHOT Youngstown, OH

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	4	GIVE IT TO YOU / MARTHA WASH (RCA)
2	5	8	SAVE YOUR LOVE / BAD BOYS BLUE (ZOO)
3	4	4	SHOOP SHOOP (NEVER STOP . . .) / MICHAEL COOPER (REPRISE)
4	—	1	BORN 2 B.R.E.E.D. / MONIE LOVE (WARNER BROS.)
5	3	10	DIZZ KNEE LAND / DADA (I.R.S.)
6	—	1	WHAT YOU WON'T DO FOR LOVE / GO WEST (EMI/ERG)
7	15	2	SOMEBODY LOVE ME / MICHAEL W. SMITH (REUNION/RCA)
8	6	10	WHO'S THE MAN? / HEAVY D. & THE BOYZ (UPTOWN/MCA)
9	17	3	TIME 4 SUM AKSHON / REDMAN (RAL/COLUMBIA)
10	—	1	FUNKY CHILD / LORDS OF UNDERGROUND (PENDULUM)
11	10	5	CHECK IT OUT / GRAND PUBA (ELEKTRA)
12	8	4	LOVE MAKES NO SENSE / ALEXANDER O'NEAL (TABU/A&M)
13	—	1	THE CRYING GAME / BOY GEORGE (SBK/ERG)
14	12	14	HEY LOVE (CAN I HAVE A WORD) / MR. LEE/R. KELLY (JIVE)
15	11	5	ALL I WANT / SAIGON KICK (THIRD STONE/ATLANTIC)
16	13	3	IT HURTS ME / JACCI MCGHEE (MCA)
17	14	7	PUSH / TISHA CAMPBELL (CAPITOL)
18	—	1	THROW YA GUNZ / ONYX (CHAOS/COLUMBIA)
19	—	1	I'LL NEVER GET OVER YOU . . . / EXPOSE (ARISTA)
20	—	1	EASY / FAITH NO MORE (SLASH/REPRISE)
21	16	12	ALL I SEE / CHRISTOPHER WILLIAMS (UPTOWN/MCA)
22	—	1	CROOKED OFFICER / GETO BOYS (RAP-A-LOT/PRIORITY)
23	19	3	HARD TO GET / STARCLUB (ISLAND/PLG)
24	—	1	TOUCH MY LIGHT / BIG MOUNTAIN (QUALITY)
25	9	12	MAKE LOVE 2 ME / LORENZO (ALPHA INT'L/PLG)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

FANS AWAIT SOPHOMORE DISC BY PJ HARVEY

(Continued from page 1)

from the Island Records/PLG spring release "Rid Of Me" by the British trio PJ Harvey, a sophomore album that has prompted keen critical anticipation in the U.S. and U.K.

Fronted by the 23-year-old singer, guitarist, and songwriter Polly Harvey, the trio created considerable stir among alternative-rock fans in the U.S. last August with a showcase club tour supporting its debut album, "Dry," on Indigo/Island. Two tracks from that album, "Dress" and "Sheela-Na-Gig," were embraced by modern-rock radio.

In the U.K., where the singles by the trio—Harvey, bassist Stephen Vaughan, and drummer Robert Ellis—had been released a year earlier by the indie Too Pure label, fans were already converted to Polly Harvey's raw, erotic and entrancing rock'n'roll.

INITIAL JOLT

"I do think hers was the most distinctive voice we heard last year by some distance," says John Peel, the veteran British broadcaster and longtime champion of the U.K. indie music scene, who has hosted PJ Harvey on his program on BBC's Radio One. "You're initially so taken aback by what you're hearing. But you go back again and again and it implants itself on your consciousness." Peel compares the initial jolt of PJ Harvey with that of acts like Little Richard and the Ramones.

In the unabashed and assertive sexuality of her lyrics, guitar-playing, and vocal style, Polly Harvey also continues a line in the rock tradition that includes such artists as Patti Smith, Chrissie Hynde or Siouxsie & the Banshees.

However, as Island Records and the PolyGram Label Group prepare to promote "50 Ft. Queenie" as a modern-rock single in late April, and the subsequent early May release of "Rid Of Me," executives involved in this effort say PJ Harvey is guided by a woman with a singular style.

"[Polly] is clearly a person who is driven and extremely intelligent, and very articulate about her views," says Rick Dobbis, president of the PolyGram Label Group, which will coordinate with Island Records the album's marketing and promotion in the U.S. "She has a real understanding and vision of what she's doing as an artist."

That musical vision was clear the first time Don Gallacher, a former U.K. business affairs executive, saw PJ Harvey perform at the Borderline club in London in the fall of 1991. "What struck me was the reaction of the audience and that, when I left, I remembered the songs," says Gallacher, who later became Harvey's manager.

A prolific songwriter, Harvey released the demo versions of the songs from "Dry" as a limited-edition disc in the U.K. According to Gallacher, Harvey initially wanted "Rid Of Me" to contain both the demo and studio versions of her new material. But she produced 14 master tracks for the new album in all, including two versions of the song "Mansize," a rock rendition and a string sextet arrangement.

The addition of the demo versions would have made "Rid Of Me" a double-CD album, a move neither PJ Harvey nor Island wanted to make. A disc of the demos, however, may be released later this year.

Opening with the title song, the new album unrolls with sparse, aggressive, and intentionally unpolished production work by Steve Albini, whose work with the Pixies had been admired by Harvey. The band recorded the disc at Pachyderm Studios in Minneapolis. The song list includes "Missed," "Legs," "Rub Til It Bleeds," "Hook," a punk-ish cover of Bob Dylan's "Highway 61," the single "50 Ft. Queenie," "Yuri G," and the title song from "Dry" (which did not actually appear on the album of that name).

Island Records and PLG are similarly confident of their plans to promote and market "Rid Of Me" in the U.S. this spring. "50 Ft. Queenie" will first be promoted to college and modern-rock stations, the formats that previously played "Dress" and "Sheela-Na-Gig."

Island Records U.K., which is also owned by PolyGram, will coordinate marketing efforts in Britain.

According to Matt Stringer, senior VP of marketing at Island Records, PJ Harvey is due to return to the U.S. for a 20-city club and small-theater tour in June with market-by-market efforts at retail, radio and press coordinated with tour exposure.

"However," says Stringer, "there is no intention of prioritizing a single for top 40 radio." Although Island and PLG does not preclude pop radio attention for PJ Harvey, says Stringer, "That's not a natural course" for this record.

As PJ Harvey's manager, Don Gallacher notes, "The term evolution is key to everything we do."

Gallacher, meanwhile, has enjoyed insightful enthusiasm for PJ Harvey from other managers, such as Martin Kirkup of the Direct Management Group in Los Angeles, who co-manages artists including the B-52's, Joe Jackson, and OMD.

"There is this real sense of erotic frustration and fulfillment that comes across in the rhythms and the lyrics," says Kirkup. "It's interesting because the audience when I saw her was very much 50/50 men and women.

"What intrigues me the most is the potential she shows. My sense is that she knows exactly who she is, and what she's doing, and therefore the record label runs no risk by exposing her music to a large audience."

MARCH ALBUM RELEASES

(Continued from page 14)

Produced by Pete Anderson, the album is the L.A.-based singer's first since his platinum 1991 set, "If There Was A Way."

Rising country star Sammy Kershaw's "Haunted Heart," the follow-up to his gold "Don't Go Near The Water," hits the streets March 9 from Mercury.

Looking for its fourth gold album in a row, R&B group Levert returns on Atlantic with "For Real Tho' " March 23. The first single from the album, "Good Ol' Days," is climbing the Hot R&B Singles chart.

Tasmin Archer, winner of the best British newcomer award at last month's Brits Awards, bows stateside March 23 with her SBK/EMI Records Group album "Great Expectations." The vocalist has scored an international hit with the single "Sleeping Satellite."

On the dance front, L.A. Style's self-titled debut album is on tap March 9 from Arista. The group's single "James Brown Is Dead" has been a much-played staple on the rave scene; the label will be working a new track, "I'm Raving On L.A. Style."

Living Colour's "Stain," originally scheduled for February by Epic, is now due Tuesday (2).

Mercury's "The Best Of Van Morrison, Vol. 2," scheduled for March 9, is the follow-up to a platinum compilation of the Irish singer's hits, which has held on The Billboard 200 for 145 weeks.

Assistance in preparing this story was provided by Carrie Borzillo in L.A. and Trudi Miller in N.Y.

DENARO TO MANAGE NEW MOTOWN U.K.

(Continued from page 14)

leases marketed through the multinational's Polydor companies worldwide, including the U.K. Mervyn Lyn, London-based GM of Motown within PolyGram International, says he understands the Denaro-headed venture is designed to acquire British acts specifically for the U.K., to be followed by U.S. release.

"The product will be worked by Polydor just like any other Motown release," says Lyn. "Nicki will handle promotion separately, but in conjunction with Polydor. There's an underground buzz in the U.K. with Kreuz and a number of new R&B bands, and the important thing is that Motown's got one of them."

Assistance in preparing this story was provided by Adam White in London.

The Hot 100 Singles Spotlight will return next week

Billboard® HOT 100 SINGLES™

FOR WEEK ENDING MARCH 6, 1993

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
(1)	2	2	12	A WHOLE NEW WORLD (ALADDIN'S THEME) / W AFANASIEFF (A MENKEN, T RICE)	◆ PEABO BRYSON AND REGINA BELLE / (C) (D) (V) COLUMBIA 74751
2	1	1	17	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ▲4 / D FOSTER (D PARTON)	◆ WHITNEY HOUSTON / (C) (V) (X) ARISTA 1-2490
(3)	3	3	9	ORDINARY WORLD / DURAN DURAN, J JONES (DURAN DURAN)	◆ DURAN DURAN / (C) (V) (X) CAPITOL 44908
(4)	10	15	9	INFORMER / M C SHAN (D O'BRIEN, S MOLTKEE, E LEARY)	◆ SNOW / (C) (M) (T) EASTWEST 98471
(5)	5	12	9	NUTHIN' BUT A "G" THANG / DR DRE (SNOOP)	◆ DR. DRE / (C) (M) (T) DEATH ROW 53819/INTERSCOPE
9	4	4	9	I'M EVERY WOMAN (FROM "THE BODYGUARD") / N M WALDEN, D COLE, R CLIVILLES (N ASHFORD, V SIMPSON)	◆ WHITNEY HOUSTON / (C) (M) (T) (V) (X) ARISTA 1-2519
7	6	6	12	MR. WENDAL / SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT / (C) (D) (T) CHRYSALIS 24810/ERG
(8)	9	10	9	HIP HOP HOORAY / NAUGHTY BY NATURE (NAUGHTY BY NATURE)	◆ HAUGHTY BY NATURE / (M) (T) (X) TOMMY BOY 554*
(9)	13	13	12	DON'T WALK AWAY / V BENFORD (V BENFORD, R SPEARMAN)	◆ JADE / (C) (M) (T) (V) (X) GIANT 18686
(10)	14	18	7	BED OF ROSES / B ROCK (J BON JOVI)	◆ BON JOVI / (C) (V) JAMBCO 864 852/MERCURY
11	7	8	15	7 / PRINCE AND THE N P G (PRINCE, MCCRACKLIN, FULSON)	◆ PRINCE AND THE NEW POWER GENERATION / (C) (D) (M) (T) (V) (X) PAISLEY PARK 18824/WARNER BROS
12	12	11	17	HERE WE GO AGAIN! / PORTRAIT (M SAULSBURY, I KIRKLAND, P JOHNSON, S WONDER, S GREEN)	◆ PORTRAIT / (C) (T) (V) CAPITOL 44865
13	8	5	20	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") / D FOSTER (D WARREN)	◆ SHANICE / (C) GIANT 18719
14	16	14	9	GET AWAY / T RILEY (T RILEY, B BELLE, T NAYNES, B BROWN, L SILAS JR.)	◆ BOBBY BROWN / (C) (M) (T) (V) (X) MCA 54511
15	17	16	8	REBIRTH OF SLICK (COOL LIKE DAT) / BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS / (C) (M) (T) PENDULUM 64674/ELEKTRA
(16)	21	27	12	I GOT A MAN / S THOMAS (POSITIVE K, J M JOHNSON, R BAUTISTA, B MILLER)	◆ POSITIVE K / (C) (T) ISLAND 864 305/PLG
(17)	20	26	7	COMFORTER / C MARTIN (C MARTIN, M GAY, D VAN RENSALIER)	◆ SHAI / (C) (D) (V) GASOLINE ALLEY 54596/MCA
(18)	19	25	7	THAT'S WHAT LOVE CAN DO / STOCK, AITKEN, WATERMAN (STOCK, AITKEN, WATERMAN)	◆ BOY KRAZY / (C) (X) NEXT PLATEAU/LONDON 857 024/PLG
19	11	7	21	IF I EVER FALL IN LOVE ▲ / C MARTIN (C MARTIN)	◆ SHAI / (C) (M) (T) (X) GASOLINE ALLEY 54518/MCA
(20)	30	39	6	TWO PRINCES / F AVERSA, SPIN DOCTORS (SPIN DOCTORS)	◆ SPIN DOCTORS / (C) EPIC ASSOCIATED 74804/EPIC
				★★★ POWER PICK/SALES ★★★	
(21)	40	42	3	FREAK ME / K SWEAT, T H (K SWEAT, R MURRAY)	◆ SILK / (C) KEIA 64654/ELEKTRA
(22)	26	36	13	THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS, 90210") / R NEVIL, T FARAGHER, L GOLDEN (T FARAGHER, L GOLDEN, R NEVIL)	◆ JEREMY JORDAN / (C) (M) (V) (X) GIANT 18718
				★★★ POWER PICK/AIRPLAY ★★★	
(23)	42	—	2	I HAVE NOTHING (FROM "THE BODYGUARD") / D FOSTER (D FOSTER, L THOMPSON)	WHITNEY HOUSTON / (C) (D) (V) ARISTA 1-2527
(24)	24	30	12	FOREVER IN LOVE / KENNY G (KENNY G)	◆ KENNY G / (C) (X) ARISTA 1-2482
(25)	25	24	12	DITTY ● / RHYTHM D (PAPERBOY, RHYTHM D, JOHNSON, TROUTMAN)	◆ PAPERBOY / (C) (M) (T) (X) NEXT PLATEAU/FFRR 350012/PLG
26	15	9	15	IN THE STILL OF THE NITE (FROM "THE JACKSONS") ▲ / BOYZ II MEN (F PARRIS)	BOYZ II MEN / (C) (V) MOTOWN 2193
(27)	41	73	4	CAT'S IN THE CRADLE / M DODSON (H CHAPIN, S CHAPIN)	◆ UGLY KID JOE / (C) (V) STARDOG 864 888/MERCURY
(28)	28	40	4	SWEET THING / M MORALES, M C ROONEY (C KHAN, T MAIDEN)	MARY J. BLIGE / (C) (V) UPTOWN 54588/MCA
26	23	17	23	RUMP SHAKER ▲2 / T RILEY, D WYNN, A DAVIDSON, M RILEY, T FYFFE (DAVIDSON, WYNN, RILEY, RILEY, HOLLINS)	◆ WRECKX-N-EFFECT / (C) (M) (T) (V) MCA 54388
30	22	19	30	RHYTHM IS A DANCER ● / SNAP (B BENITES, J GARRETT III, T AUSTIN, D BUTLER)	◆ SNAP / (C) (M) (T) ARISTA 1-2437
31	19	20	14	GIVE IT UP, TURN IT LOOSE / T MCELROY, D FOSTER (T MCELROY, D FOSTER)	◆ EN VOGUE / (C) (M) (T) (X) EASTWEST 98455
32	27	22	21	GOOD ENOUGH ● / L A REID, BABYFACE, D SIMMONS (BABYFACE, L A REID, D SIMMONS)	◆ BOBBY BROWN / (C) (M) (T) (V) (X) MCA 54517
(33)	46	91	5	I'M SO INTO YOU / B A MORGAN (B A MORGAN)	◆ SWV / (C) (T) RCA 62451
(34)	36	54	13	HEAL THE WORLD / M JACKSON (M JACKSON)	◆ MICHAEL JACKSON / (C) (V) EPIC 74790
(35)	37	51	5	HAT 2 DA BACK / D AUSTIN (D AUSTIN, L LOPES, K WALES)	◆ TLC / (C) (M) (T) (X) LAFACE 2-4043/ARISTA
36	32	28	26	I'D DIE WITHOUT YOU (FROM "BOOMERANG") ● / P M DAWN (A CORDES)	◆ P.M. DAWN / (C) (M) (T) (X) GEE STREET/LAFACE 2-4034/ARISTA
(37)	45	50	9	ANGEL / E ESTEFAN JR., C OSTWALD, J CASAS (J SECADA, M A MOREJON)	◆ JON SECADA / (C) (V) SBK 50406/ERG
(38)	51	56	7	LOVE IS (FROM "BEVERLY HILLS, 90210") / G BROWN, V WILLIAMS, B MCKNIGHT (TONIO K., J KELLER)	◆ VANESSA WILLIAMS/BRIAN MCKNIGHT / (C) (V) GIANT 18630
39	33	34	11	NO MISTAKES / R BITTAN (P SMYTH, K SAVIGAR)	◆ PATTY SMYTH / (C) (V) MCA 54554
40	34	31	24	DO YOU BELIEVE IN US / E ESTEFAN JR., C OSTWALD, J CASAS (J SECADA, M A MOREJON)	◆ JON SECADA / (C) (D) (V) SBK 50408/ERG
41	29	21	17	WHEN SHE CRIES / J LEO, RESTLESS HEART (M BEESON, S LEMAIRE)	◆ RESTLESS HEART / (C) (V) RCA 62412
42	31	29	17	WALK ON THE OCEAN / G MACKILLOP (D DINNING, R GUSS, T NICHOLS, G PHILLIPS)	◆ TOAD THE WET SPROCKET / (C) (D) (V) COLUMBIA 74706
43	39	35	26	REAL LOVE ● / M C ROONEY, M MORALES (M C ROONEY, M MORALES)	◆ MARY J. BLIGE / (C) (M) (T) (V) (X) UPTOWN 54456/MCA
(44)	52	62	5	MAN ON THE MOON / S LITT, R E M (BERRY, BUCK, MILLS, STIPE)	◆ R.E.M. / (C) (D) (V) WARNER BROS. 18642
45	44	38	27	WHAT ABOUT YOUR FRIENDS ● / D AUSTIN (D AUSTIN, L LOPES)	◆ TLC / (C) (M) (T) (X) LAFACE 2-4025/ARISTA
46	38	32	19	FAITHFUL / P WOLF (P COX, R DRUMMIE, M PAGE)	◆ GO WEST / (C) (D) (V) EMI 50411/ERG
47	47	47	9	DAZZEY DUKS / PARAGON PRODUCTIONS (JASON CREO, TAYLOR BOY)	◆ DUICE / (C) (T) TMR 3089/BELLMARK
48	50	41	14	EVERYTHING'S GONNA BE ALRIGHT / M MORALES, M ROONEY (FATHER M C, M MORALES, M ROONEY, D JOHNSON)	◆ FATHER M C / (C) (M) (T) (V) (X) UPTOWN 54523/MCA
(49)	60	75	3	BAD GIRL / MADONNA, S PETTIBONE (M CICCONE, S PETTIBONE)	◆ MADONNA / (C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18650/WARNER BROS.
(50)	62	77	3	IF I EVER LOSE MY FAITH IN YOU / STING, H PADGHAM (STING)	◆ STING / (C) A&M 0111
(51)	54	59	7	LITTLE BIRD / S LIPSON (A LENNOX)	◆ ANNIE LENNOX / (C) (M) (T) (X) ARISTA 1-2508
52	35	23	14	DEEPER AND DEEPER / MADONNA, S PETTIBONE (CICCONE, PETTIBONE, SHIMKIN)	◆ MADONNA / (C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18639/WARNER BROS.
53	55	63	7	I'M GONNA GET YOU / A SCOTT, BIZARRE INC (BIZARRE INC, TONI C.)	◆ BIZARRE INC FEATURING ANGIE BROWN / (C) (M) (T) (X) COLUMBIA 74814
(54)	57	60	6	STAND / R ZITO (B MICHAELS, B DALL, R ROCKETT, R KOTZEN)	◆ POISON / (C) (V) (X) CAPITOL 44905
59	43	33	12	STEAM / D LANOIS, P GABRIEL (P GABRIEL)	◆ PETER GABRIEL / (C) (V) (X) GEFFEN 19145
56	46	37	17	I GOT A THANG 4 YA! / L ALEXANDER, PROF. T (L ALEXANDER, T TOLBERT)	◆ LO-KEY? / (C) (T) PERSPECTIVE 0008/A&M
57	49	43	14	QUALITY TIME / R KELLY (R KELLY)	◆ HI-FIVE / (C) JIVE 42109/RCA
(58)	64	83	4	SUPERMODEL (YOU BETTER WORK) / E KUPPER (RUPAUL, L TEE, J HARRY)	◆ RUPAUL / (C) (M) (T) (X) TOMMY BOY 542
59	61	58	10	MURDER SHE WROTE / S DUNBAR, L WILLIS, J LEE, H HARRIS (J TAYLOR, E BANNER, L WILLIS)	◆ CHAKA DEMUS & PLIERS / (C) (T) MANGO 530 131
(60)	63	65	7	TELL THE TRUTH / J COLE, J N HOWARD (J COLE, J N HOWARD)	◆ JUDE COLE / (C) REPRISE 18673
(61)	96	66	11	UNDERSTAND THIS GROOVE / SOUND FACTORY (SOUND FACTORY)	SOUND FACTORY / (C) (T) (X) RCA 62437
62	53	46	13	STAND UP (KICK LOVE INTO MOTION) / M SHIPLEY, DEF LEPPARD (S CLARK, P COLLEN, J ELLIOTT, R LANGE)	◆ DEF LEPPARD / (C) (V) MERCURY 864 604
62	58	52	17	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") / L A REID, BABYFACE, D SIMMONS (B WATSON, BABYFACE, D SIMMONS)	◆ TONI BRAXTON / (C) (D) (T) LAFACE 2-4030/ARISTA
(64)	70	79	3	I SEE YOUR SMILE / E ESTEFAN JR., J CASAS, C OSTWALD (J SECADA, M A MOREJON)	◆ GLORIA ESTEFAN / (C) (V) EPIC 74847
65	68	57	18	NEVER A TIME / N DAVIS, P COLLINS, GENESIS (T BANKS, P COLLINS, M RUTHERFORD)	GENESIS / (C) (D) ATLANTIC 87411
(66)	73	80	4	PASSIONATE KISSES / J JENNINGS, M C CARPENTER (L WILLIAMS)	◆ MARY-CHAPIN CARPENTER / (C) COLUMBIA 74795
(67)	76	72	6	GANGSTA BITCH / A TRIBE CALLED QUEST (APACHE)	◆ APACHE / (M) (T) (X) TOMMY BOY 541*
				★★★ HOT SHOT DEBUT ★★★	
(68)	NEW ▶		1	NOTHIN' MY LOVE CAN'T FIX / S BARRI, A FORBES, E BEALL, T PELUSO (J LAWRENCE, A FORBES, E BEALL)	◆ JOEY LAWRENCE / (C) (M) (T) IMPACT 54562/MCA
(69)	78	86	3	SO ALONE / G LEVERT, E NICHOLAS (G LEVERT, E NICHOLAS, J LITTLE, E BANKS)	◆ MEN AT LARGE / (C) EASTWEST 98459
(70)	NEW ▶		1	I FEEL YOU / DEPECHE MODE, FLOOD (M L GORE)	◆ DEPECHE MODE / (C) (D) (M) (T) (V) (X) SIRE 18600/REPRISE
(71)	81	93	3	BEAUTIFUL GIRL / M LOPEZ, INXS (A FARRISS)	◆ INXS / (C) ATLANTIC 87383
72	71	68	13	HOMIES / J CARTER (B RAMIREZ, R GUTIERREZ, J CARTER)	◆ A LIGHTER SHADE OF BROWN / (C) (T) (X) PUMP 19134/QUALITY
73	67	64	19	THE LAST SONG / C THOMAS (E JOHN, B TAUPIN)	◆ ELTON JOHN / (C) MCA 54510
74	56	44	19	NO ORDINARY LOVE / SADE (ADU, MATTHEWMAN)	◆ SADE / (C) (D) (V) EPIC 74734
(75)	90	—	2	SIMPLE LIFE / C THOMAS (E JOHN, B TAUPIN)	ELTON JOHN / (C) (V) MCA 54581
(76)	80	82	3	COME IN OUT OF THE RAIN / N LYRAS (C BOONE, N LYRAS, E WILLIAMSON JR.)	◆ WENDY MOTEN / (C) EMI 50417/ERG
77	72	89	3	KNOCK-N-BOOTS / T RILEY, A DAVIDSON, M SMITH (A DAVIDSON, T RILEY, M SMITH)	◆ WRECKX-N-EFFECT / (C) (M) (T) (V) MCA 54582
79	65	53	14	I LOVE YOU PERIOD / B O'BRIEN (D BAIRD)	◆ DAN BAIRD / (C) (V) DEF AMERICAN 18724/REPRISE
(79)	95	—	2	LOVE U MORE / SUNSCREEM (SUNSCREEM)	◆ SUNSCREEM / (C) (T) (X) COLUMBIA 74769
90	92	74	12	REMINISCE / D HALL (K GREENE, D HALL)	◆ MARY J. BLIGE / (C) (M) (T) (V) (X) UPTOWN 54526/MCA
(81)	91	—	2	DEDICATED / R KELLY (R KELLY)	◆ R. KELLY & PUBLIC ANNOUNCEMENT / (C) JIVE 42105
(82)	NEW ▶		1	TAP THE BOTTLE / TERMINATOR X (KAHUN, FIRSTBORN, FLEX, SHORTY, TERMINATOR X)	◆ YOUNG BLACK TEENAGERS / (C) (M) (T) SOUL 54535/MCA
83	69	55	15	IT'S GONNA BE A LOVELY DAY / R CLIVILLES, D COLE (WITHERS, SCARBOROUGH, CLIVILLES, COLE, NEVER, VISAGE)	◆ THE S.O.U.L. S.Y.S.T.E.M. / (C) (M) (T) (X) ARISTA 1-2486
84	83	85	9	SPEED / D J ATTACK, D ROEWADE (D J ATTACK, D ROEWADE)	ALPHA TEAM / (M) (T) (X) STRICTLY HYPE 106*
85	74	97	11	IRRESISTIBLE / S PETTIBONE (C DENNIS, S PETTIBONE, SHIMKIN)	◆ CATHY DENNIS / (C) POLYDOR 861 210/PLG
86	77	71	7	FEELS LIKE HEAVEN / A HILL, P CETERA (A HILL, P CETERA, K MAIN)	◆ PETER CETERA (DUET WITH CHAKA KHAN) / (C) WARNER BROS. 18651
57	84	88	3	HOPE OF DELIVERANCE / P MCCARTNEY, M FROOM (P MCCARTNEY)	◆ PAUL MCCARTNEY / (C) (V) (X) CAPITOL 44904
(88)	94	—	2	WHO GOT THE PROPS / EVIL DEE (K BLAKE, E DEWGARDE)	◆ BLACK MOON / (C) (T) NERVOUS 20026
(89)	NEW ▶		1	IT WAS A GOOD DAY / DJ POOH (ICE CUBE)	◆ ICE CUBE / (C) (T) PRIORITY 53817
90	79	69	16	LOVE CAN MOVE MOUNTAINS / R WAKE (D WARREN)	◆ CELINE DION / (C) (T) (V) (X) EPIC 74337
91	88	84	4	SWEET THING / R RUBIN, M JAGGER (M JAGGER)	◆ MICK JAGGER / (C) (D) (T) (V) (X) ATLANTIC 87410
62	89	91	5	LOSIN' MYSELF / C STURKEN, E ROGERS, D GIBSON (D GIBSON, C STURKEN, E ROGERS)	◆ DEBBIE GIBSON / (C) (T) ATLANTIC 87392
93	86	87	5	HAPPY DAYS / R SWEAT, A STEWART (K SWEAT, A STEWART)	◆ SILK / (C) (T) KEIA 64707/ELEKTRA
(94)	NEW ▶		1	CANDY EVERYBODY WANTS / P FOX (DREW, MERCHANT)	◆ 10,000 MANIACS / (C) (X) ELEKTRA 64665
95	97	79	19	BABY I'M FOR REAL/NATURAL HIGH / D SIMMONS, KAYO (M GAYE, A GAYE, C MCCORMICK)	◆ AFTER 7 / (C) (T) (V) VIRGIN 12623
98	93	78	17	GANGSTA / DR FREEZE (DR FREEZE)	◆ BELL BIV DEVOE / (C) (T) (V) MCA 54555
97	92	92	10	PUNKS JUMP UP TO GET BEAT DOWN / DIAMOND D (L DECHALUS, D MURPHY)	◆ BRAND NUBIAN / (C) (T) ELEKTRA 64687
98	96	90	11	LOVE'S TAKEN OVER / S LAW, LATCHES (C MOORE, S LAW)	◆ CHANTE MOORE / (C) (M) (T) SILAS 54321/MCA
99	97	98	11	GET UP (MOVE BOY MOVE) / P GILLIS (P GILLIS, VAN HUSSEL, BULTINK, MURRILL)	AB LOGIC / (C) (M) (T) INTERSCOPE 98453
100	95	95	3	STOP THE WORLD / N BETTENCOURT (N BETTENCOURT, G CHERONE)	◆ EXTREME / (C) A&M 0120

◯ Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability.

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CHARLES & EDDIE
ARE BRINGING
DOWN THE HOUSE

CHARLES

HOUSE
IS NOT A
HOME

EDDIE

THE UNFORGETTABLE FOLLOW-UP
TO THEIR SMASH DEBUT SINGLE
"WOULD I LIE TO YOU?"

WOULD I LIE TO YOU?

TOP 10 U.S. SINGLE
#1 SINGLE IN 10 COUNTRIES
1.6 MILLION SINGLES SOLD
WORLDWIDE

SOUL'D OUT

ON CAPITOL COMPACT DISCS AND CASSETTES

Produced by Josh Deutsch Management: Hit & Run America/Paddy Spinks & Tony Smith

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DUOPHONIC

Over 750,000 Albums Sold Worldwide

"...ONE OF THE MOST IMPORTANT SOUL DISCOVERIES OF THE DECADE." - NME

"CHARLES & EDDIE CREATE... PARADISE!" A - ENTERTAINMENT WEEKLY

"...THIS IS HEAVENLY STUFF." - BILLBOARD

"...TWO SERIOUS CONTENDERS (NOT PRETENDERS) TO A MIGHTY, MIGHTY THRONE." - PEOPLE

Monitor™ TOP 40 AIRPLAY™

FEB. 16—FEB. 22, 1993

Broadcast Data Systems **DETECTIONS**

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 77 top 40/mainstream and 32 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

TOP 40/MAINSTREAM

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★ ★ ★ NO. 1 ★ ★ ★	
1	2	10	ORDINARY WORLD CAPITOL — 3 weeks at No. 1	DURAN DURAN
2	3	10	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
3	4	7	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
4	3	12	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
5	5	5	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
6	7	6	BED OF ROSES JAMBCO/MERCURY	BON JOVI
7	6	13	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
8	18	4	TWO PRINCES EPIC ASSOCIATED/EPIC	SPIN DOCTORS
9	9	11	WHEN SHE CRIES RCA	RESTLESS HEART
10	32	6	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
11	10	16	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
12	11	11	FAITHFUL EMI/ERG	GO WEST
13	20	6	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
14	9	11	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
15	18	6	HERE WE GO AGAIN! CAPITOL	PORTRAIT
16	11	6	NO MISTAKES MCA	PATTY SMYTH
17	12	11	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
18	18	4	MAN ON THE MOON WARNER BROS.	R.E.M.
19	17	21	RHYTHM IS A DANCER ARISTA	SNAP
20	21	6	GET AWAY MCA	BOBBY BROWN
21	16	16	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
			★ ★ ★ AIRPOWER ★ ★ ★	
22	27	3	DON'T WALK AWAY GIANT	JADE
			★ ★ ★ AIRPOWER ★ ★ ★	
23	26	4	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
24	22	23	DO YOU BELIEVE IN US SIRK/ERG	JON SECADA
25	11	11	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
26	32	7	IF I EVER LOSE MY FAITH IN YOU A&M	STING
27	19	12	STEAM GEFFEN	PETER GABRIEL
28	31	6	ANGEL SIRK/ERG	JON SECADA
29	30	23	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
30	28	20	GOOD ENOUGH MCA	BOBBY BROWN
31	40	2	FOREVER IN LOVE ARISTA	KENNY G
32	NEW▶		LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
33	NEW▶		BAD GIRL MAVERICK/SIRE/WARNER BROS.	MADONNA
34	25	14	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
35	33	23	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
36	39	2	LITTLE BIRD ARISTA	ANNIE LENNOX
37	35	3	STAND CAPITOL	POISON
38	36	23	END OF THE ROAD (FROM "BOOMERANG") BRV 10/MOTOWN	BOYZ II MEN
39	37	2	SWEET THING UPTOWN/MCA	MARY J. BLIGE
40	34	17	NEVER A TIME ATLANTIC	GENESIS

TOP 40/RHYTHM-CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	6	FREAK ME KEIA/ELEKTRA — 2 weeks at No. 1	SILK
2	2	11	DON'T WALK AWAY GIANT	JADE
3	5	10	COMFORTER GASOLINE ALLEY/MCA	SHAI
4	10	5	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
5	3	16	HERE WE GO AGAIN! CAPITOL	PORTRAIT
6	6	16	SWEET THING UPTOWN/MCA	MARY J. BLIGE
7	13	2	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
8	16	8	GET AWAY MCA	BOBBY BROWN
9	9	6	INFORMER EASTWEST	SNOW
10	6	21	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
11	8	16	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
12	10	5	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS
13	17	17	DITTY NEXT PLATEAU/FFRR	PAPERBOY
14	10	5	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
15	22	3	I'M SO INTO YOU RCA	SWV
16	3	16	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
17	16	20	RUMP SHAKER MCA	WRECKX-N-EFFECT
18	12	22	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
19	20	17	I GOT A MAN ISLAND/PLG	POSITIVE K
20	19	10	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
21	20	6	HAT 2 DA BACK LAFACE/ARISTA	TLC
22	15	6	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
			★ ★ ★ AIRPOWER ★ ★ ★	
23	30	6	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
24	22	23	RHYTHM IS A DANCER ARISTA	SNAP
25	24	23	GOOD ENOUGH MCA	BOBBY BROWN
26	26	23	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
27	31	23	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
28	29	23	END OF THE ROAD (FROM "BOOMERANG") BRV 10/MOTOWN	BOYZ II MEN
29	21	16	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
30	27	23	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
31	37	2	CLOSER (NOT SIGNED TO A LABEL)	REMEDY
32	23	15	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
33	35	14	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
34	32	19	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
35	NEW▶		DEDICATED JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
36	40	2	FOREVER IN LOVE ARISTA	KENNY G
37	33	4	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
38	RE-ENTRY		COME IN OUT OF THE RAIN EMI/ERG	WENDY MOTEN
39	RE-ENTRY		UNDERSTAND THIS GROOVE RCA	SOUND FACTORY
40	34	23	BABY-BABY-BABY LAFACE/ARISTA	TLC

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time.

STEREO MC'S FIND A PLACE AS RAPPERS

(Continued from page 12)

new Genesis live album, and has shown chart action in international markets including Germany, Ireland, Greece, and Australia.

In the U.S., where "Connected" has been released by Gee Street/Island Records, the album has cracked the Heatseekers album chart while the title track has gone top 10 on the Modern Rock Tracks and edged into the Hot Dance Music sales chart as well.

"Our feeling is that the Stereo MC's are in it for the long haul," says Matt Stringer, senior VP of marketing at Island Records in New York. "They've done some brilliant work and as they've redefined their musical direction we've stepped up to the plate and redefined our marketing approach."

For Birch, each of the three albums by the Stereo MC's have carried them toward a more all-embracing musical style. "We've managed to make what we're saying more universal," he says.

The process began for Birch and band mate Nick "The Head" Hallam in 1987 when the two crafted their first tracks for Britain's Gee Street Records out of samples from second-hand records and radio tapes. "Nick used to get tapes sent to him from a friend in New York," recalls Birch. "People mixing live on the radio, things like 'Tears For Fears' dance breaks." Birch, meanwhile, was tuning in to the rap explosion out of New York, acts like KRS-One, Run-D.M.C., and Whodini, and the initial revival of '70s funk music.

"It was a time when everything seemed to be boiling; a revival of rare grooves," says Birch. "I used to go to junk shops and pick up records for 20 pence because we had these dodgy jobs just trying to survive."

The 1989 debut disc "33 45 78" showed the Stereo MC's to be capable of wildly imaginative sampling. With the addition of drummer Owen If, the band built its reputation as a live act. With the release of "Supernatural" in 1991, the group toured the U.K. and the U.S.

Meanwhile, under the studio name Ultimatum, Birch and his colleagues have built a parallel reputation as remixers for U2, P.M. Dawn, Mica Paris, the Disposable Heroes Of Hiphoprisy, and others.

"Connected" finds the Stereo MC's taking their sampling and songwriting to a new level of sophistication, while expanding their live sound with the addition of singers Cath Coffey, Verona Davis, and Andrea Groves. Island Records has responded with support for the group.

According to Stringer, Island is launching "Connected" from its modern-rock base to pop radio as a single March 9 while a video of the track has been added in the Buzz Bin at MTV. At retail, meanwhile, Island is marketing the album with point-of-sale material, campaigns for in-store play, and additional merchandising material.

"They've been a pet project for me since their initial EP," says Stringer. "They've always been a little bit ahead of their time, and it takes time to accept their differences and their newness. The brilliance of their live performances is key to that."

The Stereo MC's are due to begin a U.S. tour opening for Jesus Jones April 15.

EN
LOVE DON'T LOVE YOU
THE NEW SINGLE FROM THEIR TRIPLE-PLATINUM ALBUM FUNKY DIVAS (92121)
VO
U
ALL SONGS PRODUCED AND ARRANGED BY THOMAS McELROY AND DENZIL FOSTER FOR 2 TUFF-E-NUFF PRODUCTIONS
DAVID LOMBARD MANAGEMENT
THE NEXT SOUNDS YOU HEAR
THE ATLANTIC GROUP

THE Billboard 200™

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FOR WEEK ENDING MARCH 6, 1993

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	14	SOUNDTRACK ▲[9] ARISTA 18699* (10.98/15.98) 13 weeks at No. 1	THE BODYGUARD	1
5	2	2	14	KENNY G ▲[2] ARISTA 18646* (10.98/15.98)	BREATHLESS	2
3	3	3	10	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
				★★★Top 20 Sales Mover★★★		
4	5	4	40	BILLY RAY CYRUS ▲[5] MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
5	5	5	26	ERIC CLAPTON ▲[4] DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	2
6	7	7	36	SPIN DOCTORS ▲ EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	6
7	6	9	15	SOUNDTRACK ▲[2] WALT DISNEY 60846* (10.98/16.98)	ALADDIN	5
8	10	15	10	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	9
9	13	8	62	PEARL JAM ▲[4] EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
10	12	26	65	MICHAEL JACKSON ▲[4] EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
11	18	13	47	ARRESTED DEVELOPMENT ▲[2] CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .	11
12	14	14	9	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	12
13	9	9	9	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
14	8	10	21	MICHAEL BOLTON ▲[3] COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
15	15	—	2	DIGABLE PLANETS PENDULUM 61414/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	15
				★★★Top Debut★★★		
16	NEW ▶		1	POISON CAPITOL 98961* (10.98/15.98)	NATIVE TONGUE	16
17	16	17	16	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
18	23	21	40	JON SECADA ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	17
19	19	11	13	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
20	11	—	2	MICK JAGGER ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11
21	22	19	22	GARTH BROOKS ▲[5] LIBERTY 98743* (10.98/16.98)	THE CHASE	1
22	21	20	20	R.E.M. ▲[2] WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
23	24	19	26	BOBBY BROWN ▲[2] MCA 10417 (10.98/15.98)	BOBBY	2
24	NEW ▶		1	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A Z.....	24
25	25	18	30	MARY J. BLIGE ▲[2] UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
				★★★Power Pick★★★		
26	41	41	5	SNOW EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	26
27	29	24	65	BROOKS & DUNN ▲[2] ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
28	17	—	2	PAUL MCCARTNEY CAPITOL 80362* (10.98/15.98)	OFF THE GROUND	17
29	27	22	19	BON JOVI ▲ JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
30	33	28	48	EN VOGUE ▲[2] EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
31	29	34	41	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
32	29	23	80	METALLICA ▲[6] ELEKTRA 61113 (10.98/15.98)	METALLICA	1
33	30	32	21	10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
34	32	27	52	TLC ▲[2] LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOOHHH. . ON THE TLC TIP	14
35	31	30	93	BOYZ II MEN ▲[3] MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
36	34	25	23	GEORGE STRAIT ▲[2] MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	9
37	36	33	16	GLORIA ESTEFAN ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
38	48	53	24	UGLY KID JOE ● STANDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
39	39	31	14	ICE CUBE ▲ PRIORITY 67185 (10.98/15.98)	THE PREDATOR	1
40	20	—	2	GENESIS ATLANTIC 82461*/AG (10.98/15.98)	LIVE: THE WAY WE WALK VOL. 2: THE LONGS	20
41	39	29	34	SOUNDTRACK ▲[2] LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
42	35	35	17	NEIL YOUNG ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	19
43	40	36	47	WYNONNA ▲[2] CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
44	47	59	34	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
45	49	39	21	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
46	42	38	47	KRIS KROSS ▲[4] RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
47	46	40	129	GARTH BROOKS ▲[5] LIBERTY 93866* (9.98/13.98)	NO FENCES	3
48	44	42	25	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
49	43	43	96	MICHAEL BOLTON ▲[6] COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
50	54	49	9	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)	CORE	49
51	37	12	3	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	12
52	59	58	7	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	52
53	55	47	30	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
54	52	50	21	PETER GABRIEL ▲ GEFFEN 24473* (10.98/15.98)	US	2
55	51	44	19	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	⚥	5
56	62	58	49	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	44
57	53	48	23	QUEEN ▲ HOLLYWOOD 61266*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
62	58	48	76	MADONNA ▲[2] MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
59	60	58	76	GARTH BROOKS ▲[3] LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	2
60	66	54	54	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
61	76	61	10	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	52
62	49	64	10	HARRY CONNICK, JR. ● COLUMBIA 53172* (10.98 EQ/15.98)	25	19
63	97	62	20	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
64	NEW ▶		1	LYNYRD SKYNYRD ATLANTIC 82447*/AG (10.98/15.98)	THE LAST REBEL	64
65	73	74	32	MEGADETH ▲ CAPITOL 98531* (10.98/16.98)	COUNTDOWN TO EXTINCTION	2
66	66	60	35	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
67	65	79	66	ENYA ▲[2] REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
68	74	70	66	U2 ▲[3] ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
69	70	68	38	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
70	68	91	29	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
71	57	57	14	GENESIS ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
72	64	55	17	AC/DC ▲ ATCO/EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
73	63	46	9	HEAVY D. & THE BOYZ UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
74	80	63	8	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63
75	69	—	2	APACHE TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	69
76	91	92	19	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
77	75	65	47	DEF LEPPARD ▲[1] MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
78	72	69	7	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	69
79	76	67	9	DREAM THEATER ATCO/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
80	82	78	74	NIRVANA ▲[4] DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
81	79	75	35	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
82	NEW ▶		1	REGINA BELLE COLUMBIA 48826* (10.98 EQ/16.98)	PASSION	82
83	84	79	9	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
84	85	90	20	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
85	83	108	4	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	83
86	77	71	9	LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
87	79	72	37	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
88	97	83	4	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	83
89	92	77	22	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
90	106	110	4	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER	90
91	90	97	66	SOUNDTRACK ▲[2] WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
92	94	87	148	GARTH BROOKS ▲[4] LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
93	88	66	20	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	21
94	93	89	19	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
95	96	88	27	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
96	50	—	2	DINOSAUR JR. SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50
97	97	86	10	NIRVANA ● DGC 24504/GEFFEN (10.98/15.98)	INCESTICIDE	39
98	89	—	2	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	89
99	91	92	97	BONNIE RAITT ▲[4] CAPITOL 98111 (10.98/15.98)	LUCK OF THE DRAW	2
100	104	90	47	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
101	99	98	41	THE BLACK CROWES ▲ DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)	THE SOUTHERN HARMONY & MUSICAL COMPANION	1
102	103	93	75	GUNS N' ROSES ▲[3] GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
103	105	101	22	JACKYL GEFFEN 24489* (9.98/13.98)	JACKYL	101
104	98	91	23	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	97
105	113	119	14	CONFEDERATE RAILROAD ATLANTIC 82315*/AG (9.98/15.98)	CONFEDERATE RAILROAD	105
106	61	37	3	ABOVE THE LAW RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	37
107	101	84	10	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	70
108	95	102	157	ORIGINAL LONDON CAST ▲[2] POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	45
109	NEW ▶		1	INFECTIOUS GROOVES EPIC 53131* (10.98 EQ/15.98)	SARSIPPIUS' ARK	109

◯ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices are labels' suggested list. All CD prices, and tape prices marked EQ are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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Billboard 200™ *continued*

FOR WEEK ENDING MARCH 6, 1993

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
176	100	73	6	**JESUS JONES** FOOD/SBK 80647*/ERG (10 98/15 98)	PERVERSE	59
101	110	102	100	**ENIGMA** ▲ CHARISMA 86224*/VIRGIN (9 98/13 98)	MCMXC A.D.	6
112	102	85	25	**TRISHA YEARWOOD** ● MCA 10641* (9 98/15 98)	HEARTS IN ARMOR	47
118	108	96	37	**TEMPLE OF THE DOG** ▲ A&M 5350* (9 98/13 98)	TEMPLE OF THE DOG	6
118	109	98	21	**RED HOT CHILI PEPPERS** ● EMI 94762*/ERG (10 98/15 98)	WHAT HITS?	22
115	107	100	100	**MICHAEL BOLTON** ▲⁴ COLUMBIA 48012 (9 98 EQ/15 98)	SOUL PROVIDER	3
116	127	107	93	**ALAN JACKSON** ▲² ARISTA 8681* (9 98/13 98)	DON'T ROCK THE JUKEBOX	47
118	118	109	25	**GUNS N' ROSES** ▲⁴ GEFFEN 24420 (10 98/15 98)	USE YOUR ILLUSION II	6
118	120	118	27	**PATTY SMYTH** ● MCA 10633* (9 98/15 98)	PATTY SMYTH	47
110	118	103	6	**DUICE** TMR 71000*/BELLMARK (9 98/15 98)	DAZZEY DUKS	103
120	176	100	6	**CHANTE MOORE** SILAS 10605/MCA (9 98/15 98)	PRECIOUS	104
121	141	138	7	**JOHN MICHAEL MONTGOMERY** ATLANTIC 82420*/AG (9 98/15 98)	LIFE'S A DANCE	107
122	125	113	30	**CHRIS LEDOUX** ● LIBERTY 98818* (9 98/13 98/	WHATCHA GONNA DO WITH A COWBOY	65
123	114	130	145	**VAN MORRISON** ▲ MERCURY 841970 (9 98 EQ/16 98)	THE BEST OF VAN MORRISON	41
124	132	106	62	**CYPRESS HILL** ▲ RUFFHOUSE 47889/COLUMBIA (9 98 EQ/13 98)	CYPRESS HILL	31
125	116	117	50	**QUEEN** ▲ HOLLYWOOD 61311*/ELEKTRA (10 98/16 98)	CLASSIC QUEEN	4
126	117	120	14	**SAWYER BROWN** CURB 77574* (9 98/13 98)	CAFE ON THE CORNER	117
127	131	129	32	**CLINT BLACK** ▲ RCA 66003* (10 98/15 98)	THE HARD WAY	8
128	129	125	5	**ELVIS COSTELLO & THE BRODSKY QUARTET** WARNER BROS 45180* (10 98/15 98)	THE JULIET LETTERS	125
129	123	109	74	**RED HOT CHILI PEPPERS** ▲³ WARNER BROS 26681* (10 98/15 98)	BLOOD SUGAR SEX MAGIK	3
130	134	124	47	**MARK CHESNUTT** MCA 10530* (9 98/15 98)	LONGNECKS & SHORT STORIES	68
131	NEW ▶		1	**KAM** STREET KNOWLEDGE/EASTWEST 92208*/AG (9 98/15.98)	NEVA AGAIN	131
132	121	115	73	**REBA MCENTIRE** ▲² MCA 10400* (10.98/15 98)	FOR MY BROKEN HEART	13
133	122	112	75	**OZZY OSBOURNE** ▲² EPIC ASSOCIATED 46795/EPIC (10 98 EQ/15.98)	NO MORE TEARS	7
134	133	132	16	**DIAMOND RIO** ARISTA 18656* (9 98/13 98)	CLOSE TO THE EDGE	87
135	115	96	21	**SHABBA RANKS** ● EPIC 52464* (9 98 EQ/13 98)	XTRA NAKED	64
136	124	118	8	**DADA** I R S 13141* (7 98/11 98)	PUZZLE	111
137	153	150	21	**PAM TILLIS** ARISTA 18649* (9 98/13 98)	HOMEWARD LOOKING ANGEL	82
138	128	127	67	**GENESIS** ▲³ ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
139	126	118	21	**DOUG STONE** EPIC 52436* (9 98 EQ/13 98)	FROM THE HEART	99
140	138	136	119	**MADONNA** ▲³ SIRE 26440/WARNER BROS. (13 98/15.98)	THE IMMACULATE COLLECTION	2
141	144	135	20	**REDMAN** RAL/CHAOS 52967/COLUMBIA (9 98 EQ/13 98)	WHUT? THEE ALBUM	49
142	137	123	52	**PANTERA** ● ATCO/EASTWEST 91758*/AG (10 98/15 98/	VULGAR DISPLAY OF POWER	44
143	136	121	15	**LO-KEY?** PERSPECTIVE 1003*/A&M (9 98/13 98)	WHERE DEY AT?	121
144	140	131	34	**SOUNDTRACK** ▲ EPIC SOUNDTRAX 52478*/EPIC (10 98 EQ/18 98)	SINGLES	6
145	146	164	9	**SPIN DOCTORS** EPIC ASSOCIATED 53309*/EPIC (9 98 EQ/13 98)	HOMEBELLY GROOVE	145
146	NEW ▶		1	**JOEY LAWRENCE** IMPACT 10659*/MCA (9 98/15 98)	JOEY LAWRENCE	146
147	148	168	10	**SUZY BOGGUSS** LIBERTY 98585* (9 98/13 98)	VOICES IN THE WIND	116
148	139	133	32	**MINISTRY** ● SIRE 26727*/WARNER BROS. (10 98/15 98)	PSALM 69	27
149	86	197	22	**MICHAEL W. SMITH** ● REUNION 86163*/RCA (9 98/13 98)	CHANGE YOUR WORLD	86
150	112	51	3	**PHISH** ELEKTRA 61433* (10 98/15 98)	RIFT	51
151	145	145	155	**THE BLACK CROWES** ▲³ DEF AMERICAN/REPRISE 24278/WARNER BROS (9 98/13 98)	SHAKE YOUR MONEY MAKER	4
152	143	111	35	**N2DEEP** PROFILE 1427* (9 98/14.98)	BACK TO THE HOTEL	55
153	160	148	45	**ZZ TOP** ▲ WARNER BROS. 26846 (10 98/15 98)	GREATEST HITS	9
154	135	122	28	**SOUNDTRACK** ● EPIC SOUNDTRAX 52845*/EPIC (10 98 EQ/15 98)	HONEYMOON IN VEGAS	18
155	152	139	19	**RESTLESS HEART** RCA 66049* (9 98/15 98)	BIG IRON HORSES	118
156	151	141	6	**SCREAMING TREES** EPIC 48995 (9 98 EQ/13 98)	SWEET OBLIVION	141
157	156	156	26	**COLLIN RAYE** ● EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
158	158	170	71	**VAN HALEN** ▲² WARNER BROS. 26594* (10 98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
159	159	103	15	**THE SUNDAYS** DGC 24479*/GEFFEN (9 98/13 98)	BLIND	103
160	165	176	79	**VANESSA WILLIAMS** ▲ WIND 843522 /MERCURY (10 98 EQ/15 98)	THE COMFORT ZONE	17
161	156	144	22	**EXTREME** ● A&M 40005* (10 98/15 98)	III SIDES TO EVERY STORY	10
162	160	134	28	**RICKY VAN SHELTON** ● COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
163	162	156	6	**MARK COLLIE** MCA 10658* (9 98/15 98)	MARK COLLIE	156
164	158	128	15	**JODECI** ▲² UPTOWN 10198*/MCA (9 98/13 98)	FOREVER MY LADY	10
165	147	143	55	**R. KELLY & PUBLIC ANNOUNCEMENT** ▲ JIVE 41469 (9 98/13 98)	BORN INTO THE '90'S	42
166	161	154	103	**AMY GRANT** ▲⁴ A&M 5321 (10 98/15 98)	HEART IN MOTION	10
167	130	157	89	**NATALIE COLE** ▲⁵ ELEKTRA 61049 (13 98/18 98)	UNFORGETTABLE	1
168	166	149	3	**BELLY** SIRE/REPRISE 45187*/WARNER BROS. (7 98/11 98/	STAR	148
169	161	196	36	**AARON TIPPIN** ● RCA 61129* (9 98/13 98)	READ BETWEEN THE LINES	50
170	171	152	13	**ERASURE** SIRE/REPRISE 45153*/WARNER BROS. (10 98/15 98)	POP! THE FIRST 20 HITS	112
171	173	155	19	**SNAP** ARISTA 18693* (9 98/13 98)	MADMAN'S RETURN	121
172	169	177	102	**R.E.M.** ▲⁴ WARNER BROS 26498 (9 98/15 98)	OUT OF TIME	1
173	174	146	17	**GEORGE JONES** MCA 10652* (9 98/15 98)	WALLS CAN FALL	77
174	175	158	29	**MARTY STUART** ● MCA 10596* (9 98/13 98)	THIS ONE'S GONNA HURT YOU	77
175	150	126	25	**AFTER 7** VIRGIN 86349* (9 98/13 98)	TAKIN' MY TIME	78
176	177	147	55	**SIR MIX-A-LOT** ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
177	182	181	104	**NINE INCH NAILS** ● TVT 2610* (9 98 EQ/10 98)	PRETTY HATE MACHINE	75
178	167	179	23	**RANDY TRAVIS** ● WARNER BROS. 45044* (10 98/15.98)	GREATEST HITS, VOL. 1	44
179	168	187	20	**SUZANNE VEGA** A&M 54005* (9 98/13 98)	99.9 F	86
180	193	195	3	**POSITIVE K** ISLAND 14057*/PLG (9 98 EQ/13 98)	SKILLS DAT PAY DA BILLS	180
181	196	189	36	**BILLY OCEAN** ● SBK 98726*/ERG (9 98/13 98)	BILLY OCEAN	88
182	176	151	20	**SOUNDTRACK** MORGAN CREEK 20015* (10 98/15 98)	THE LAST OF THE MOHICANS	42
183	185	187	38	**VARIOUS ARTISTS** ● TOMMY BOY 1053* (10 98/15 98)	MTV: PARTY TO GO, VOL. 2	19
184	195	181	81	**TRAVIS TRITT** ▲² WARNER BROS 26589* (9 98/15 98)	IT'S ALL ABOUT TO CHANGE	22
185	RE-ENTRY		90	**LORRIE MORGAN** ▲ RCA 3021* (9 98/13 98)	SOMETHING IN RED	53
186	172	169	78	**SOUNDTRACK** ▲ BEACON 10286*/MCA (10 98/15 98)	THE COMMITMENTS	8
187	181	175	3	**MEN AT LARGE** EASTWEST 92159/AG (9 98/13 98)	MEN AT LARGE	175
188	183	165	6	**BASS OUTLAWS** NEWTOWN 2210* (9 98/13 98)	ILLEGAL BASS	165
189	142	95	4	**KING TEE** CAPITOL 99354* (9 98/13 98)	THA TRIFLIN' ALBUM	95
190	157	166	23	**TONY BENNETT** COLUMBIA 52965* (10 98 EQ/16 98)	PERFECTLY FRANK	102
191	189	185	74	**BRYAN ADAMS** ▲³ A&M 5367* (10 98/15 98)	WAKING UP THE NEIGHBOURS	6
192	192	—	2	**JAYHAWKS** DEF AMERICAN/REPRISE 26829*/WARNER BROS. (9 98/15 98)	HOLLYWOOD TOWN HALL	192
193	178	153	28	**HI-FIVE** JIVE 41474* (10 98/15 98)	KEEP IT GOIN' ON	82
194	179	142	4	**THE THE** EPIC 53164* (10 98 EQ/15 98)	DUSK	142
195	163	—	64	**ROD STEWART** ▲ WARNER BROS. 26300* (9 98/15.98)	VAGABOND HEART	10
196	190	171	29	**HELMET** INTERSCOPE 92162*/AG (9 98/13 98)	MEANTIME	68
197	180	182	14	**SHAWN COLVIN** COLUMBIA 47122* (10 98 EQ/15.98)	FAT CITY	142
198	RE-ENTRY		51	**DOUG STONE** ● EPIC 45303* (5 98 EQ/9 98)	DOUG STONE	87
199	RE-ENTRY		26	**INXS** ● ATLANTIC 82394*/AG (10 98/15 98)	WELCOME TO WHEREVER YOU ARE	18
200	187	179	28	**DAMN YANKEES** ● WARNER BROS 45025* (10 98/15 98)	DON'T TREAD	22

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 24
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BUTTHOLE SURFERS SCORE MAJOR-LABEL COUP

(Continued from page 12)

that reasonably could be, if not compromised, at least toned down for general-market consumption, starting with a name that many newspapers will not print and including, but not limited to, exteoded vomiting noises on their major-label debut, "Independent Worm Saloon."

"It's just something I've always wanted to do," admits guitarist Paul Leary in a Texan's polite drawl. "Capitol Records spends a third of a million dollars to put the Butthole Surfers in the studio with John Paul Jones, and I just couldn't resist returning them a favor with a minute-and-a-half of nonstop vomiting."

The 17-track "Saloon," produced by Led Zeppelin bassist/keyboardist Jones, rides in March 23 on the wave of a broad-based marketing campaign initially targeting mom-and-pop "trend" retailers and college radio. In a departure for the Butthole, metal radio stations, particularly the COAR (current-oriented album rock) format offshoot of album rock, will also be targeted. The first single, "Who Was In My Room Last Night?," goes to radio March 15, and an animated/live-action video was shot in February.

"This is a record we're very confident will retail extremely well and we're going to make sure everybody's ready for it," says Jeremy Hammond, Capitol VP of marketing. Advance support includes a retail campaign assembled by the label's Cathy Lincoln that saw a collectible 10-inch brown-vinyl disc sent out in a silver Mylar bag eight weeks ahead of the album. "They made a great record," Hammond says. "And it's the right time for it to be big."

Leary and vocalist Gibby Haynes formed a band in 1981 that was variously called the Dick Clark 5, Abe Lincoln's Bush, the Inevitable Right To Eat Fred Astaire's Asshole, etc. "Then we got up to play a gig one night and somebody introduced us as the Butthole Surfers," one of the group's songs, says Leary.

After that, "we just got real stupid one day and hopped in our van and drove to California," he says. Begging for gigs at punk clubs worked, "and then we kind of just got into the swing of it."

INDEPENDENT-MINDED

In 1983, San Francisco's Alternative Tentacles released the Butts' self-titled debut, and the independent releases started spewing forth, 11 in all. Among them is the cult-classic "Hairway To Steven" (Touch And Go, 1988), which features, rather than song titles and long before Prince, symbols for its tracks, such as a pissing horse (No. 2), a syringe (5), and a defecating deer (7).

"Piouhgd" (Rough Trade, 1991) was the last indie album, and one that produced the relatively successful cover of the Donovan hit "Hurdy Gurdy Man," which garnered the group its first significant, if still extremely limited, alternative radio play. A video made a brief appearance on MTV. Hammond estimates the album sold 65,000 copies before being picked up by Capitol; since then, it has sold some 20,000 more.

Meanwhile, the music press gushed—"fecal psychedelia" (Guitar Player, 1991)—and concertgoers moshed.

About those concerts. "Eventually you kind of get tired of setting your hand on fire," muses Leary on the odds of Haynes perpetuating his habit of lighting up his extremities during shows.

Then came the pivotal Lollapalooza tour—and a call from Capitol.

The label's reps checked out the band during the highly popular trek, Hammond says, and Capitol president Hale Milgrim caught them several times at clubs. A deal followed.

The Buttholes, eschewing any talk of "selling out," are thrilled. "I don't see any merit to wallowing in poverty," Leary says. "And if a band called the Butthole Surfers can get signed to a major label, I think that's pretty funny."

Leary acknowledges the band's name has been a hurdle. "However, I watched the show 'Major Dad' a few weeks ago and they used the term 'stick up your butt' on prime-time TV!," he says. "So things are looking good!"

From the label perspective, Hammond says, "When we get more toward the mainstream media, I'm sure we'll get some opposition to the name, but it can be abbreviated to BHS for those purposes. There is a conservative element we always have to deal with that will be an obstacle at times, but ultimately their music will permeate because it's so strong."

Ditto the thinking on the album. "Capitol was hands-off, except to provide plenty of money," Leary says. "John Paul Jones just wanted us to stick with our more rocking songs for some reason, instead of our more psychedelic, swirly songs."

That rocking bent pointed to the radio marketing direction, although the album's softer-edged tunes, leaning pop and even country, may open other doors, Hammond says.

A tour of 1,500-2,000-seat venues will start in April or May.

"We're just going to go to the marketplace with this album and use the market to leverage more mainstream media acceptance," Hammond says. "The coming together of the Buttholes and John Paul Jones has made their strongest, most accessible record, and we don't see making any compromises to sell it."

BETWEEN THE BULLETS

by Geoff Mayfield

EASY AS ABC: Last week, the big news on The Billboard 200 was the growth shown by **Michael Jackson** in the wake of his ABC interview with Oprah Winfrey. The television network also has impact on this week's chart, as **Billy Ray Cyrus** (No. 4) enjoys the chart's biggest increase in the wake of his Feb. 17 special. At the same time, Cyrus sets a Billboard record, winning the Top 20 Sales Mover for the sixth time ... The only other album to win Top 20 Sales Mover as many as five times is "The Bodyguard" soundtrack, which still leads the pack. This, by the way, marks only the third week in the soundtrack's 14-week chart run that it has posted a one-week sales total of fewer than 200,000 units.

FORECAST: Next week's charts will reflect the sales gains realized from exposure on the Feb. 24 broadcast of the Grammys. In most years, retailers have noticed that having an artist play on the awards show creates more of a sales stir than does actually winning an award. Figure the Grammys will help Jackson continue his impressive TV-fueled roll, while also maintaining Cyrus' renewed momentum. **Peter Gabriel** and **Arrested Development** are among the others who stand to get a sales blast from their performances. And keep your eye on **Eric Clapton.** His "Unplugged" has been in the top five of The Billboard 200 for all but two of its 26 chart weeks, and his Grammy profile will most certainly spark a sales boost.

NEW PEAK: Even without Grammy exposure, Arrested Development already has picked up steam. A 7% sales gain pushes it 18-11, a new peak for its debut album. EMI Records Group credits the album's revitalization to the "Mr. Wendal" single, which continues to win friends at radio and major play on MTV ... Arrested Development is not the only hot rap-oriented act. **Dr. Dre** continues to rule over the Top R&B Albums list while holding at No. 3 on The Billboard 200. Another Interscope-marketed rapper, **2Pac**—whose previous album peaked at No. 64 on The Billboard 200—sees his new set debut at No. 24. Toronto-bred ragamuffin rapper **Snow** wins the Power Pick with a 30% sales gain as he leaps 41-26. **Ice Cube** discovery **Kam** debuts at No. 131, while **Cypress Hill** (132-124) and **Positive K** (193-180) each pick up bullets.

CONTRAST: Even with the inclusion of sales from the Feb. 15 national holiday, the marketplace could not keep pace with the sales gains posted last week. In last week's issue, shopping from the long weekend stirred a 22% sales for The Billboard 200 over the prior chart. But this week volume on that chart declines by 9%. As a result, most of the titles on the list show sales drops. Another factor is the release schedule; last week's chart had four titles debut in the top 20, while this week only **Poison** enters the chart that high (No. 16). Sales on the top selling catalog titles declined by 10%, while volume on Top Country Albums drops by 5%.

UPDATE: Lots of industry movers and shakers were cheered by the announcement in the Feb. 20 Billboard that SoundScan had increased the weight of the 500-plus independent stores in its reporting panel. Well, if you liked that news, you'll *really* like the fact that more Tower Records stores will soon be in the mix. Tower plans to roll out a chainwide point-of-sale installation, beginning in March. The chain will add POS to its stores region by region, starting with stores in Northern California. Tower brass plan to have the installations complete by August. As these stores are wired, they'll be added to the SoundScan pool. As previously reported, 13 Towers now report.

NORDISK OFFERS ALTERNATIVE IN LICENSE DILEMMA

(Continued from page 12)

mission which result from two or sometimes three societies processing royalties.

MCPS chief executive Frans de Wit has earlier intimated that unless MCPS sees positive moves by the three continental societies, it will put its EMRO plans into full swing.

"It's time for change [in Europe]," says Marty Bandier, president of EMI Music Publishing. "In many cases [European societies] have become cumbersome and believe the only way they can survive is by competing for central licensing deals to the detriment of publishers, authors, and composers."

While the speed of payments and level of commissions have improved slightly since central licensing was first introduced, according to Irwin Robinson, president of Famous Music and chairman of the board of the National Music Publishers Assn., "What hasn't improved are double commissions and the loss of money to publishers and writers through rebates paid back to record companies by societies."

The new proposal will make rebates impossible because the system will be operated on a transparent basis, says Kurt Mikkelsen, executive of the Danish division of NCB. "There will be no means of disguising the payments," he says. "Everybody will be able to see what is going on, as the information will be shared."

NCB has intimated that if some of the difficulties are not resolved, then it could withdraw its repertoire from the existing central licensing system, withdrawing the reciprocal rights it gives to other societies for NCB repertoire.

The NCB plan calls for the establishment of a limited number of main operation centers in Europe to which all societies can be linked. The system would interconnect three types of database: a product file with data on all audio and video releases; a repertoire file containing titles of all musical works; and a sales file that would include details on accounting conditions in all territories.

TECHNOLOGY EXISTS

According to NCB managing director Jorgen Kragh, the technology for the ECMA model is already in existence and it would take about two years to put the system into operation.

Kragh notes that the NCB, which collected $51 million in royalties in 1992, deducts a commission of 7% before distributing its income. "But 40% of our income derives from central licensing—which means we are paying 4.5% commission to the central European licensing societies who are doing just a very small part of the job. They do about 20% of the work, but the system creates additional work to the 80% done by NCB! And for this we get only 2.5% commission."

Kragh estimates that the present system costs NCB anything from $700,000 to $1.4 million in lost distributable income.

NCB PLAN CRITICIZED

The NCB proposition has been criticized by both sides involved in the dispute. "There's nothing wrong with the ECMA proposal in principle, but it's incapable of being implemented before a number of years," says MCPS's Frans de Wit. "It offers no real short-term benefits, and seems to have the worst of both worlds."

In fact, the ECMA proposal, made with the consultation of the continental societies, has the potential to delay any steps toward what EMRO wants, a factor which could work in favor of the "big three" SDRM, STEMRA, and GEMA.

STEMRA chief executive Ger Willemsen is less critical about the proposal, but admits it has its drawbacks. "I don't think for one second it will be a final solution to what EMRO is proposing to do. It's not a licensing system in itself, it's only a communication between societies."

According to Willemsen, "The ideal system would be under the control of [international rights body] BIEM. But central licensing needs quick decisions and high investment, which BIEM has not been given the resources to do."

Assistance in preparing this story was provided by Dominic Pride in London.

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Winners Of The 35th Annual Grammy Awards

Record of the year: "Tears In Heaven"—Eric Clapton, Reprise (his third). Producer: Russ Titelman (his second).

Album of the year: "Unplugged"—Eric Clapton, Reprise (his fourth). Producer: Russ Titelman. (his third)

Song of the year: "Tears In Heaven"—Eric Clapton and Will Jennings (Clapton's fifth, Jennings' first).

Best new artist: Arrested Development, Chrysalis (its first).

Best pop vocal performance, female. "Constant Craving" (single)—k.d. lang, Warner Bros./Sire (her third)

Best pop vocal performance, male: "Tears In Heaven" (single)—Eric Clapton, Reprise (his sixth).

Best pop performance by a duo or group with vocal. "Beauty And The Beast" (single)—Céline Dion and Peabo Bryson, Epic (her first, his first).

Best traditional pop vocal performance. "Perfectly Frank" (album)—Tony Bennett, Columbia (his third).

Best pop instrumental performance: "Beauty And The Beast" (track from "Symphonic Hollywood")—Richard Kaufman, Conductor; Nuremberg Symphony Orchestra, Varese Sarabande (his first).

Best rock vocal performance, female: "Ain't It Heavy" (track from "Never Enough")—Melissa Etheridge, Island (her first).

Best rock performance, male "Unplugged" (album)—Eric Clapton, Reprise (his seventh).

Best rock performance by a duo or group with vocal. "Achtung Baby" (album)—U2, Island (its fifth)

Best hard rock performance: "Give It Away" (single)—Red Hot Chili Peppers, Warner Bros (its first)

Best metal performance. "Wish" (track from "Broken")—Nine Inch Nails, Interscope/Halo Five (its first).

Best rock instrumental performance "Little Wing" (track from "The Sky Is Crying")—Stevie Ray Vaughan & Double Trouble, Epic (his fifth, band's third).

Best rock song: "Layla"—Eric Clapton and Jim Gordon, Songwriters, (Eric Clapton), Reprise (Clapton's eighth, Gordon's first).

Best alternative music album "Bone Machine"—Tom Waits, Island (his first)

Best R&B vocal performance, female: "The Woman I Am" (album)—Chaka Khan, Warner Bros (her sixth)

Best R&B vocal performance, male "Heaven And Earth" (album)—Al Jarreau, Reprise (his fifth)

Best R&B performance by a duo or group with vocal "End Of The Road" (single)—Boyz II Men, Motown (their second).

Best R&B instrumental performance: "Doo-Bop" (album)—Miles Davis, Warner Bros. (his seventh)

Best R&B song "End Of The Road" (single)—LA Reid, Babyface, and Daryl Simmons (Reid's first, Babyface's first, Simmons' first)

Best rap solo performance "Baby Got Back" (Track from "Mack Daddy")—Sir Mix-A-Lot, Def American/Rhyme Cartel (his first)

Best rap performance by a duo or group: "Tennessee" (Single)—Arrested Development, Chrysalis (its second).

Best new age album: "Shepherd Moons" (album)—Enya, Reprise (her first)

Best contemporary jazz performance (instrumental). "Secret Story" (album)—Pat Metheny, Geffen (his seventh).

Best jazz vocal performance: " 'Round Midnight" (track from "Play"—Bobby McFarrin, Blue Note (his tenth).

Best jazz instrumental solo. "Lush Life" (track from "Lush Life—The Music Of Billy Strayhorn")—Joe Henderson, Verve (his first).

Best jazz instrumental performance, individual or group: "I Heard You Twice The First Time" (album)—Branford Marsalis, Columbia. (his first)

Best large jazz ensemble performance: "The Turning Point" (album)—McCoy Tyner Big Band, Verve (its second).

Best country vocal performance, female: "I Feel Lucky" (single)—Mary-Chapin Carpenter, Columbia (her second)

Best country vocal performance, male: "I Still Believe In You" (album)—Vince Gill, MCA (his third).

Best country performance by a duo or group with vocal: "Emmylou Harris & The Hash Ramblers At The Ryman" (album)—Emmylou Harris & the Hash Ramblers, Reprise (her sixth).

Best country vocal collaboration. "The Whiskey Ain't Workin' " (single)—Travis Tritt & Marty Stuart, Warner Bros. (Tritt's first, Stuart's first).

Best country instrumental performance: "Sneakin' Around" (album)—Chet Atkins & Jerry Reed, Columbia (Atkins' 11th, Reed's third).

Best bluegrass album: "Everytime You Say Goodbye" (album)—Alison Krauss & Union Station, Rounder (her second).

Best country song: "I Still Believe In You"—Vince Gill & John Barlow Jarvis, Songwriters (Vince Gill), MCA (Gill's fourth, Jarvis' second).

Best rock/contemporary gospel album: "Unseen Power" (album)—Petra, Dayspring (his second).

Best pop gospel album: "The Great Adventure" (album)—Steven Curtis Chapman, Sparrow (his second).

Best southern gospel album: "Sometimes Miracles Hide" (album)—Bruce Carroll, Word (his second).

Best traditional soul gospel album "He's Working It Out For You" (album)—Shirley Caesar, Word (her sixth).

Best contemporary soul gospel album "Handel's Messiah—A Soulful Celebration" (album)—Various Artists: Mervyn Warren, producer, Reprise (his first).

Best gospel album by a choir or chorus: "Edwin Hawkins Music & Arts Seminar Mass Choir-Recorded Live In Los Angeles" (album)—Music & Arts Seminar Mass Choir; Edwin Hawkins, choir director, Fixit (his fourth).

Best latin pop album "Dios Dia Mas Sin Verte" (album)—Jon Secada, Capitol-EMI-Latin (his first).

Best tropical latin album: "Frenesi" (album)—Linda Ronstadt, Elektra Entertainment (her seventh).

Best Mexican/American album "Mas Canciones" (album)—Linda Ronstadt, Elektra (her eighth).

Best traditional blues album: "Goin' Back To New Orleans" (album)—Dr. John, Warner Bros. (his second).

Best contemporary blues album: "The Sky Is Crying" (album)—Stevie Ray Vaughan & Double Trouble, Epic (his sixth, their fourth).

Best traditional folk album: "An Irish Evening Live At The Grand Opera House, Belfast, With Roger Daltrey & Nanci Griffith" (album)—The Chieftains, RCA Victor (their first).

Best contemporary folk album: "Another Country" (Album)—The Chieftains, RCA Victor (its second).

Best reggae album: "X-tra Naked" (album)—Shabba Ranks, Epic (his second).

Best world music album: "Brasileiro" (album)—Sergio Mendes, Elektra Entertainment (his first).

Best polka album: "35th Anniversary" (album)—Walter Ostanek, World Renowned Sounds (his first).

Best album for children: "Beauty And The Beast—Original Motion Picture Soundtrack" (album)—Alan Menken & Howard Ashman, Walt Disney (their third).

Best comedy album. "P.D.Q. Bach: Music For An Awful Lot Of Winds And Percussion" (album)—Prof. Peter Schickele, Telarc (his fourth).

Best spoken-word or nonmusical album: "What You Can Do To Avoid AIDS (Earvin 'Magic' Johnson)" (Album)—Earvin "Magic" Johnson & Robert O'Keefe, Random House AudioBooks (his first).

Best musical show album: "Guys And Dolls—The New Broadway Cast Recording" (album)—(The New Broadway Cast) Jay David Saks, Album Producer (Frank Loesser, composer and lyricist), RCA Victor (his sixth).

Best instrumental composition: "Harlem Renaissance Suite" (track from "Harlem Renaissance")—Benny Carter, composer (Benny Carter), Musicmasters (his first).

Best instrumental composition written for a motion picture or for television: "Beauty And The Beast" (Instrumental Score Portion Of The Album)—Alan Menken, composer (Various), Walt Disney (his fourth).

Best song written specifically for a motion picture or for television: "Beauty And The Beast" (from "Beauty And The Beast") (single)—Alan Menken & Howard Ashman, Songwriters (Céline Dion & Peabo Bryson), Epic/Disney (Menken's fifth, Ashman's fourth)

Best music video—shortform: "Digging In The Dirt"—Peter Gabriel, John Downer, Video Director & Video Line Producer, Geffen (Gabriel's second, Downer's first).

Best music video—longform: "Diva"—Annie Lennox, Sophie Muller, video director; Rob Small, video line producer, 6 West Home Video (Lennox's first, Muller's first, Small's first).

Best arrangement on an instrumental: "Strike Up The Band" (Track from "Brassy & Sassy")—(Rob McConnell & The Boss Brass) Rob McConnell, Arranger, Concord Jazz (his second).

Best instrumental arrangement accompanying vocal(s): "Here's To Life" (Track from "Here's To Life")—(Shirley Horn) Johnny Mandel, arranger, Verve Forecast (his fifth).

Best engineered album (nonclassical): "Dangerous" (album)—(Michael Jackson) Bruce Swedien & Teddy Riley, engineers, Epic (Swedien's fourth, Riley's first).

Producer of the year (nonclassical) Tie: Daniel Lanois & Brian Eno; L.A. Reid & Babyface (Lanois' first, Eno's first, Reid's second, Babyface's second).

Best album package: "Spellbound—Compact" (Special Package)—(Paula Abdul) Melanie Nissen, art director, Capitol/Virgin (her first).

Best album notes: "Queen Of Soul—The Atlantic Recordings"—(Aretha Franklin) Dave Marsh, Jerry Wexler, David Ritz, Thulani Davis, Ahmet Ertegun, Tom Dowd & Arif Mardin, album notes writers, Rhino (Marsh's first, Wexler's third, Ritz' first, Davis' first, Ertegun's first, Dowd's first, Mardin's fifth).

Best historical album. "The Complete Capitol Recordings Of The Nat King Cole Trio"—(Nat King Cole Trio) Michael Cuscuna, album producer, Mosaic (his first).

Best classical album: "Mahler: Sym. No. 9"—Leonard Bernstein conducts Berlin Philharmonic Orch. Producer: Horst Dittburner, Deutsche Grammophon (Bernstein's 15th, Dittberner's first).

Best orchestral performance: "Mahler: Sym. No. 9"—Leonard Bernstein conducts Berlin Philharmonic Orch., Deutscha Grammophon. (his 16th).

Best opera recording: "R. Strauss. Die Frau Ohne Schatten"—Sir Georg Solti conducts Vienna Philharmonic. Principal solos: Domingo, Varady, Van Dam, Behrens, Runkel, Jo Christopher Raebarn, Morten Winding, and Stephen Trainor, producers, London (Solti's 30th, Winding's first, Trainor's first).

Best performance of a choral work: "Orff: Carmina Burana"—Herbert Blomstedt conducts San Francisco Girls/Boys Chorus, SFS Chorus & San Francisco Sym. Orch., Decca. (his first)

Best classical performance—instrumental solo(s) (with orchestra): "Prokofiev: Sinfonia Concertante/Tchaikovsky: Variations On A Rococo Theme"—Yo-Yo Ma, cello (Lorin Maazel conducts Pittsburgh Sym. Orch.), Sony Classical (his seventh).

Best classical performance—instrumental solo(s) (without orchestra): "Horowitz—Discovered Treasures" (Chopin, Clementi, Liszt, Scarlatti, Scriabin)—Piano: Vladimir Horowitz, Sony Classical (his 25th).

Best chamber music performance: "Brahms: Sonatas For Cello & Piano"—Cello: Yo-Yo Ma, Piano: Emanuel Ax, Sony Classical (Ma's eighth, Ax's fourth).

Best classical vocal performance: "Kathleen Battle At Carnegie Hall (Handel, Mozart, Luiszt Strauss, Chapentier, Etc.)"—Soprano: Kathleen Battla (Margo Garrett, accomp.), RCA Victor Red Seal (her fourth).

Best contemporary composition: "Barber: The Lovers"—Composer: Samuel Barber (Andrew Schenk conducts The Chicago Sym. Orch.), Kock International (his third).

Best engineered recording, classical: "R. Strauss. Die Frau Ohne Schatten"—Engineers: James Lock, James Pallowe, Jonathan Stokes, Philip Siney (Sir Georg Solti conducts Vienna Philharmonic; Principal solos: Domingo, Varady, Van Dam, Behrens, London (Lock's second, Pellowe's first, Stokes' first, Siney's first).

Classical producer of the year: Michael Fine (his first).

Lifetime Achievement Awards: Chet Atkins, Little Richard, Thelonious Monk, Bill Monroe, Pete Seeger, Fats Waller.

Trustees Awards: Ahmet Ertegun, W.C. Handy, George Simon.

Hall of Fame: "Georgia On My Mind," " 'Round Midnight," "La Sacre Du Printemps," "St. Louis Blues," "Sgt. Pepper's Lonely Hearts Club Band," "Celeste, Aida."

Grammy Legend Award. Michael Jackson.

Grammy Sweep Could Electrify Clapton's Sales

■ BY CRAIG ROSEN

LOS ANGELES—Could Eric Clapton's six-award sweep and live performance at the 35th Grammy Awards help his "Unplugged" album knock "The Bodyguard" from the top of The Billboard 200?

The answer to that question will not be known until next week, but Clapton's Grammy showing will almost certainly translate into a sales surge for "Unplugged." The album is No. 5 on The Billboard 200 and has sold more than 4 million copies.

Bruce Jesse, VP of advertising and sales promotion for the 315-store Torrance, Calif.-based Wherehouse Entertainment, says, "That album has been very strong at our chain since before Christmas. [The Grammys] can put it on top."

The commercial clout of winning multiple Grammys has been demonstrated dramatically in recent years by Natalie Cole's "Unforgettable" sweep and Bonnie Raitt's "Nick Of Time" triumph.

Like Clapton's "Unplugged," Cole's "Unforgettable" had been a huge hit prior to the Grammys, selling more than 4 million copies. The album spent more than a dozen weeks in the top 10, including a five-week run at No. 1, in fall 1991. However, prior to the Grammys, "Unforgettable" had dropped into the middle teens of The Billboard 200.

On The Billboard 200 for March 14, 1992, the week following the Grammy ceremony at which the album and like-titled single won seven awards, "Unforgettable" jumped from No. 16 to No. 2, and spent three more weeks in the top 10.

Elektra senior VP of sales Kenny Hamlin says the Grammy triumph gave "Unforgettable" a "tremendous sales boost and an additional life." On an artistic level, he says the honors "added credibility and additional legitimacy" to the album.

The tale of Raitt's "Nick Of Time" is even more dramatic. Prior to the Grammys, in June 1989, the album had peaked at No. 22 on The Billboard 200. In the weeks following the Grammy ceremony held in 1990, at which she won four awards, the album shot into the top 10. A few weeks later, it knocked Paula Abdul's "Forever Your Girl," which had been No. 1 for nine consecutive weeks, out of the top spot.

Giant Records owner Irving Azoff says the sales impact of a multiple Grammy victory "depends on where an album is in terms of longevity. It helped Bonnie Raitt, but R.E.M. was already at the end of a long run" with "Out Of Time" when it picked up three awards last year."

"Unplugged" has been in the top 10 of The Billboard 200 since it debuted on Sept. 12, 1992, but it has yet to hit No. 1. The album has been No. 2 on five different occasions.

The jury is still out about whether Grammy success will push "Unplugged" into the top spot. "Clapton's been selling like crazy," says Stan Goman, senior VP of retail operations at the West Sacramento, Calif.-based Tower Records chain. "Maybe he'll sell more, but it's hard to imagine."

Instead, Goman predicts that the biggest sales gains will follow Grammy performances by "midchart items that haven't been selling that well." Among the acts that performed on the CBS-TV telecast were k.d. lang, Red Hot Chili Peppers, and Arrested Development, all of whom won awards.

"If they win or not, the performances spur sales," Goman says. "It's the exposure that does it. Winning doesn't hurt."

MCA Records president Richard Palmese concurs: "Artists that win Grammys benefit from the millions that watch the show worldwide, who don't listen to radio."

Tower is one of several chains keying into Grammy fever by offering nominated titles on sale in prominent displays. Following the awards show, the Tower campaign will become a "Grammy winners" sale.

Meanwhile, Jesse says Wherehouse Entertainment stores have been stocking up on titles by Clapton, lang, Jon Secada, and other nominees, and will also run a Grammy winners sale.

According to Lou Dennis, Warner Bros. senior VP of sales, a label has to prepare to capitalize on the Grammys well in advance of the actual ceremony. Warner Bros. set up a Grammy promotion with accounts that includes discounts on current and catalog titles by nominated artists.

In addition, the label launched an extensive TV advertising campaign for Clapton's "Unplugged" and lang's "Ingenue" in Los Angeles, Boston, New York, Chicago, Washington, D.C., Philadelphia, and San Francisco.

"We set up whatever Grammy promotions with accounts that we could," says Dennis, "just as if we had won. We wanted to have the album in front of people before and after the awards."

According to Dennis, the campaign began paying off for Warner Bros. before the Grammys. The label experienced a 35% sales gain on "Unplugged" and a 10% gain on "Ingenue" the week before the awards show. The Warner Bros. Grammy campaign runs through Friday (5).

Assistance in preparing this story was provided by Deborah Russell.

CLAPTON GRABS KEY GRAMMYS; 'BEAUTY' IS BELLE OF THE BALL

(Continued from page 1)

plugged," culled from an MTV special, took the album-of-the-year and male-rock-vocal honors.

In addition, "Layla," rerecorded on "Unplugged," garnered the rock-song award.

Both "Tears In Heaven" and "Unplugged" are in stark contrast to the blistering guitar work that made Clapton a rock legend.

On his first two trips to the podium, Clapton humbly noted that others were more deserving. "I think the other song ... Vanessa Williams' one ["Save The Best For Last"] should have gotten [the award] because it kept us out of the No. 1 slot for about two months."

Noting Clapton's dominance less than halfway through the three-hour program, host Garry Shandling quipped, "I'm going to go out on a limb. If you're up against Eric Clapton in any other categories, I'd go home now."

In the evening's most emotional moment, Clapton returned to the podium a final time to accept the record-of-the-year award. Following a standing ovation, Clapton said, "I'm very moved and very shaky and very emotional. I want to thank a lot of people, but the one person I want to thank is my son for the love he gave me and the song he gave me."

Clapton's 4-year-old son accidentally fell to his death from a 53rd floor Manhattan apartment in 1991. With collaborator Will Jennings, Clapton penned the song, which originally appeared on the "Rush" soundtrack, as a tribute.

Clapton was joined by several other multiple-award winners. Among the five awards for "Beauty And The Beast" was the honor for best pop vocal by a duo a group for the title track, performed by Céline Dion and Peabo Bryson.

Atlanta rap combo Arrested Development took the best-new-artist honors and best duo or group rap performance.

GRAMMY UPSETS

K.d. lang, Melissa Etheridge, and Vince Gill scored upsets. Lang took the best-female-pop-vocal award for "Constant Craving" over such Grammy-friendly fodder as Mariah Carey's "MTV Unplugged EP" and Vanessa Williams' "Save The Best For Last." Etheridge won best female rock performance for "Ain't It Heavy" over perennial Grammy favorite Tina Turner. Gill took the best-country-male-performance award for "I Still Believe In You," over Billy Ray Cyrus, Garth Brooks, Randy Travis, and Travis Tritt.

Other country winners included Mary-Chapin Carpenter (best female vocal performance for "I Feel Lucky"); "Emmylou Harris And The Nash Ramblers At Ryman" (best group performance); and Travis Tritt and Marty Stuart (best country vocal collaboration for "The Whiskey Ain't Workin'.")

Boyz II Men's "End Of The Road" was awarded its first Grammys for R&B song and R&B group vocal of the year.

U2 won its fifth Grammy with best group rock performance for "Achtung Baby."

There were no embarrassments this year on the order of Jethro Tull's hard-rock award in 1988, or Milli Vanilli's 1989 best-new-artist honor (later rescinded by the academy). However, Nine Inch Nails' win in the best-metal performance category may have turned some heads, since the band is generally considered to be alternative or industrial, a genre NARAS does not yet recognize.

Cyrus, whose 5-million-selling "Some Gave All" remains a strong seller despite critical backlash, was nominated in the best-new-artist, song, and record-of-the-year categories, but went home empty-handed.

Other multiple-award winners included the Chieftains and the late Stevie Ray Vaughan.

Miles Davis was also honored posthumously with a win in the R&B instrumental category. Posthumous honors were also awarded in the classical category to Leonard Bernstein, Vladimir Horowitz, and Samuel Barber.

The televised portion of the Shrine Auditorium ceremony got off to a rousing start with Peter Gabriel's visually stunning rendition of "Steam." Gabriel, flanked by a pair of Marilyn Monroe look-alikes miming sax, sported purple velvet flares, platform shoes, and a fake physique that made him looked like a pumped-up Rambo. While he performed, members of the Cirque du Soleil troupe provided acrobatic high-jinx.

Other notable performances included a trumpet blowout from Arturo Sandoval & the GRP All-Stars, a pairing of Tony Bennett and Natalie Cole, and the teaming of the L.A. Master Chorale and a gospel choir for traditional and soul renditions of Handel's "Messiah."

A pairing of the Red Hot Chili Peppers with George Clinton and the P-Funk All-Stars was a good idea, but suffered from muddy sound.

Clapton performed "Tears In Heaven" as the last number of the show.

MIXED FEELINGS

Clapton's only prior Grammy victories were in 1972, for album of the year for the all-star "The Concert For Bangla Desh," and in 1990, for best male rock vocal performance for the "Bad Love" single.

The sweep by Clapton aroused mixed feelings among longtime fans in attendance. Many believed he is worthy of several Grammys, but should have been honored two decades ago, when he originally recorded "Layla" as a member of Derek & the Dominos.

His six-award sweep this year ties Quincy Jones' 1990 showing and the late Roger Miller's 1965 triumph. Michael Jackson still holds the record for the most Grammys received in one year; he received eight in 1983.

Jackson was honored with a Grammy Legends Award, presented to him by his sister Janet. Taking the stage to a standing ovation, Michael Jackson quipped, "This puts to rest another rumor that has been in the press for too many years. Me and Janet are two different people."

He went on to give an emotional speech, stating, "The last few weeks I've been recleansing myself." Continuing on a subject he commented on during his recent interview with Oprah Winfrey: "My childhood was completely taken away from me. No birthdays. No Christmas."

Although Lifetime Achievement honoree Little Richard was in attendance at the Shrine, he was not invited on stage to receive his Lifetime Achievement Award. (Richard and the other Lifetime Achievement honorees were saluted in a taped presentation.) On Howard Stern's nationally syndicated morning show, Little Richard said the long-overdue honor was tainted by the fact he was not allowed to receive the award on-stage.

NARAS president Michael Greene responded backstage, saying, "Little Richard is just as deserving of having his night or day in the sun [as anyone], but we are just not able to give it to him. It doesn't mean we don't respect him."

The show, which was televised on CBS-TV, was also beamed to 110 countries. The awards are voted on by NARAS' approximately 8,000 members.

Assistance in preparing this story was provided by Melinda Newman in Los Angeles.

Jackson Surfaces Backstage At Grammys

Lanois Questions 'Unplugged' Album Victory

Janine McAdams, Chris Morris, and Melinda Newman offer a behind-the-scenes view of the Grammys.

MICHAEL JACKSON, predictably, created the major backstage sensation of the night by making an unprecedented appearance in the press tent after receiving his Grammy Legend Award. Jackson chose to appear only in the photo area, creating a stampede among normally jaded print journalists, who rushed to peek through the plastic wall separating them from the photojournalists. The elusive superstar was then pursued through the tent by camera crews ... Although Jackson was expected to perform, NARAS president **Michael Greene** said, "Michael decided that he wanted to talk tonight ... You want to tell him 'you can't do that?'"

the BEAT GOES TO THE GRAMMYS

DANIEL LANOIS, co-winner of the best-producer award for his work with **Brian Eno** on **U2's** "Achtung Baby," praised **Eric Clapton**, but questioned his win for album of the year, a category in which "Achtung Baby" also was nominated. "I'm a fan of Eric Clapton's. I can't tell you if ["Unplugged] should have won album of the year or not, but I'd like to think that album of the year would go to ground-breaking work."

PRODUCER L.A. Reid said he and partner **Babyface** don't mind sharing producer-of-the-year honors with Lanois and Eno. "I won't see a tie when I look at [the Grammy] on my shelf," he crowed, adding, "[Lanois & Eno] have their music and we have ours."

WACKY AS EVER, the Red Hot Chili Peppers serenaned the press backstage with snatches of "Tears In Heaven," "Rhinestone Cowboy," "Wichita Lineman," and **X's** "Los Angeles" ... Asked if he saw the group's Grammy for best-hard-rock performance as a reward for years of hard work, lead singer **Anthony Kiedis** said bluntly, "No." Bassist **Flea** added, "The ridiculous and ludicrous thing is, 'Give It Away' isn't a hard-rock song by any stretch of the imagination. It is without a doubt a funk song."

TWO-TIME winners **Boyz II Men** hold no grudge against **Whitney Houston**, whose "I Will Always Love You" toppled their record for longest run at the top of the Billboard Hot 100 chart only a few weeks after "End Of The Road" had claimed the title. "God bless her and everything she's done," said the band's **Nathan Morris**. "She's our homegirl and we're going to support everything she does."

VINCE GILL won two Grammys for his song, "I Still Believe In You," written after a fight with his wife, **Sweethearts Of The Rodeo's Janis Gill**. He addressed the difficulty of having a two-performer household backstage. "We're getting ready to celebrate our 13th anniversary; that's the bottom line. We're going to have good days and bad days in our marriage, just like I'm going to have good days and bad days in my career."

TONY BENNETT, whose best-traditional-pop-vocal Grammy for "Perfectly Frank" was his first nod since 1962, cited differences between winners of yesteryear and today's honorees: "It had nothing to do with how many records you sold. It was how good you were ... [and] there was strong, healthy competition."

ALAN MENKEN, who lost his partner, lyricist and "Beauty And The Beast" co-author **Howard Ashman** to AIDS, issued a plea for understanding and tolerance: "We should have a great deal of compassion and love for AIDS sufferers ... Any discrimination is abominable."

JIM GORDON, co-author of "Layla," who has been imprisoned for a decade for the murder of his mother, will "absolutely" receive his Grammy for his win in the best-rock-song category, says NARAS' Greene. Gordon, who was the drummer for **Derek & the Dominos**, co-authored the song with Clapton.

L.A. Crashes Grammy Party With $8K City Service Bill

LOS ANGELES—In a compromise hours before the 35th Grammy Awards show was set to begin Feb. 24, the Los Angeles City Council agreed to pay for traffic control and security at the Shrine Auditorium ceremony, but held NARAS responsible for city service fees incurred by its postevent party at the Biltmore hotel here.

The total city service cost for both events was about $24,000, $8,000 of which the recording academy will end up paying, according to sources.

The vote superseded a Feb. 23 decision by the council to reject a previously approved waiver of billa for security and other services provided by the city during the events.

While NARAS president Mike Greene quietly applauded the council's move to rescind its Feb. 23 decision, he told Billboard the council's bill for services would not improve Los Angeles' chances in the annual war among major cities for bragging rights to the Grammy ceremony. "If they're trying to send us a message, they're doing a good job," he said.

Addressing the press at the conclusion of the ceremony, Greene added, "We'll be in New York forever until they start showing they care about the ceremony." CHRIS MORRIS

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SoundScan Cracks Down On Stores With Bogus Info

■ BY CRAIG ROSEN

LOS ANGELES—SoundScan, which has been providing sales information to Billboard since May 1991, has foiled three attempts to distort sales statistics.

Although the stores where the inflated sales data originated are still reporters, SoundScan CEO Mike Fine says any future retailers caught attempting to distort sales figures will lose their reporting status.

The most recent incident occurred in early February, when SoundScan's quality-control program detected abnormal sales data from a Raleigh, N.C., retailer. According to sources, the data had the store selling 20 times as many copies of SWV's RCA single "I'm So Into You" as the largest major-market chain stores.

The same store also registered abnormally high sales on three other R&B singles—Tisha's "Push" on Capitol, S.O.U.L. S.Y.S.T.E.M.'s "It's Gonna Be a Lovely Day" on Arista, and AZ-1's "Trust In Me" on Scotti Brothers.

The irregular sales figures were thrown out and therefore did not affect the Billboard charts, Fine says.

"We deplore the attempt to distort the SoundScan data used for the Billboard sales charts," says Michael Ellis, Billboard associate publisher. "We are pleased, however, that SoundScan's safeguard procedures work as promised to catch these anomalies before they affect our charts. We have expended tremendous efforts to secure the most accurate sales data possible for the industry, and we expect SoundScan to continue to exert the utmost vigilance to ensure the accuracy of its data."

An article in the Feb. 24 Los Angeles Times, relying on unidentified sources, said the Raleigh retailer had falsified the sales information "possibly at the urging of Rich Weinman, owner of Best Performances Inc." The 7-year-old New York-based firm is a marketing consultant to most of the major record companies.

In an interview with Billboard, Weinman denied suggesting that retailers manipulate sales data.

He explained that when Billboard began to use SoundScan data for the R&B albums and singles charts he initiated a sale-pricing program for about 100 independent urban retail outlets that report to SoundScan. Under this program, the retailers could sell singles for 99 cents each.

He said that a letter he had sent to record companies announcing the program had been misinterpreted. "We wanted to stimulate the scans by initiating the sale-pricing program," said Weinman. "The miscommunication was: Take this product and scan it through. All along we meant: Sell it, sell it to scan it."

Weinman declined to provide a copy of the letter to Billboard.

Skip Miller, senior VP of black music at RCA, and Hale Milgram, president of Capitol Records, told Billboard they were unaware of the retailers' actions concerning releases on their labels.

Jim Chiado, Arista senior VP of sales, confirms he uses Weinman's sale pricing/position program, but says the intent is to drive sales. He calls the retailer's actions unfortunate.

According to SoundScan's Fine, the other incidents occurred in the summer of 1992 and in January 1993.

"Every Tuesday morning we get a report that is part of our quality-control program that lists all questionable sales activity," Fine says. "In 99% of those cases, they turn out to be legitimate sales."

Fine says SoundScan checks all abnormal sales figures with the retailers. Typically, dramatic surges in sales on a particular title are tied in to promotions offered by a label or store. If a retailer cannot offer an acceptable explanation for the sales increase, SoundScan will request copies of sales invoices to make certain the reported sales are legitimate.

"There have been three cases that we have caught in the last two years, so we are confident that the system is working," Fine says. "We are able to catch potential problems before the information is sent along."

Fine says the retailers that have been caught distorting sales data remain on its panel, but "just because we gave them a second chance, doesn't mean that we will give anyone else a second chance in the future."

Assistance in preparing this story was provided by Don Jeffrey, Melinda Newman, Janine McAdams, and Ed Christman.

HBO Scraps Plans To Run Program Featuring Ice-T

LOS ANGELES—Less than a month after Ice-T and Sire/Warner Bros. Records parted ways, Time Warner's cable arm, Home Box Office, has decided not to proceed with the rapper's cable series "Ice-TV."

Last year, shortly after he asked Sire/Warner to drop the controversial track "Cop Killer" from his metal album "Body Count," Ice-T got the go-ahead to host four half-hour entertainment-talk shows for HBO (Billboard, Aug. 22).

According to an HBO spokesperson, tapings for the proposed shows—built around footage from '70s "blaxploitation" movies—took place Sept. 10 and 11. Marquis of 2 Live Crew served as an informal co-host; guests included Little Richard, Quincy Jones, Queen Latifah, Will "Fresh Prince" Smith, Flavor Flav of Public Enemy, Isaac Hayes, and "Superfly" star Ron O'Neal.

But the spokesperson says dissatisfaction with the direction of the tapings, which were never edited into completed programs, resulted in HBO's decision not to air any finished product.

An HBO spokesperson says problems with clearances of the movie clips also hastened the decision to pull out of the show.

Ice-T's manager, Jorge Hinojosa, did not return a call from Billboard seeking comment.

CHRIS MORRIS

The Billboard Bulletin...

EDITED BY IRV LICHTMAN

CLINTON SETS MTV INTERVIEW

President Clinton is scheduled to speak to **MTV** viewers Monday (1), following a speech detailing his national youth service plan. Clinton will unveil the plan at **Rutgers Univ.**; then he'll talk to the network's **Tabitha Soren** for a special edition of "MTV News."

SEE VID 'CRYING GAME' TO WARNER

Trade sources indicate **Warner Home Video** has acquired cassette rights to "The Crying Game," the Miramax sleeper feature that has received six Academy Award nominations, including best actor, supporting actor, and director. Warner would not comment on the deal; Miramax executives were unavailable by press time. "The Crying Game" numbers should total a respectable 125,000-150,000 units, worth $6 million-$8 million wholesale, according to sources. The title could get a further boost from the release of Boy George's rendition of the title song from the soundtrack on **SBK Records**.

DELAY ON EURO TAPING LAWS?

Home-taping laws and other legislation expected from the European Commission could be delayed after the departure of **Jean-Francois Verstrynge**, head of **DG III**, the department that deals with copyright. Verstrynge, highly regarded for his work on rights legislation, has been promoted to director general of the secretariat, but he has not been replaced at DG III.

RELATIVITY SETS TOTO DISC

Relativity Records plans to release May 11 Toto's 10th album, "Kingdom Of Desire," featuring work by original drummer **Jeff Porcaro**, who died last year. The former **Columbia** group's last album was "Past To Present" in 1990, which included four new songs with previously recorded sessions. A Relativity spokesperson did not know whether the group's appearance on the label would be ongoing.

MITCHEL COHEN TO JOIN COL A&R

Look for veteran **Arista** A&R VP **Mitchel Cohen** to switch affiliations in mid-March to **Columbia Records**, where he'll hold down a similar post. Cohen has been at Arista for 15 years and has worked with such acts as **Curtis Stigers**, **Jeff Healey Band**, and the **Church**.

BLOCKBUSTER/CBS-TV TAPES

Blockbuster wants video rentals to help broadcast TV, not hurt it. Starting in June, the chain and CBS, after six months of testing, will distribute 400,000 copies of a monthly, recyclable 10-minute cassette at Blockbuster's 2,000-plus outlets. The "Hot Pix" tapes, free with rentals, will promote its shows to "the huge audience of videophiles who are light viewers" of network TV, says CBS. "Hot Pix" also has room for movie and music video previews; CBS and Blockbuster are seeking sponsors.

SATURN RACKING HUDSON BAY CO.

Canadian rackjobber **Saturn Distributing Inc.** has reached an agreement to supply prerecorded music and video products for **The Hudson Bay Co.** nationally, effective Monday (1). The 91-store department chain previously had been racked by the **Handleman Co. of Canada**. Saturn, with head offices in Markham, Ontario, will also continue to service the department store chain **Zellers** with 270 stores nationally.

VH1 ADDS ON-AIR HOSTS

VH1 has signed three new music industry personalities to its slate of on-air hosts. **Musician** magazine executive editor **Charles M. Young** joins the network as senior music correspondent and co-host of "VH1 Inside Music"; **Meg Griffin**, DJ at New York-based **WXRK** (K-Rock), will co-host "VH1 Inside Music"; and **Premiere** magazine deputy editor **Cyndi Stivers** is the new host of "Flix" and "VH1 Inside Movies."

MTV EUROPE NEARS OWN STUDIOS

MTV Europe will get its own studios for the first time when it moves into the former TV-am building in North London. The move means more live and interactive programming will be made in the two studios. TV-am lost its national breakfast-time franchise last year.

'World' Conquers Hot 100; Ugly Cover

CHART BEAT

by Fred Bronson

IT'S A WHOLE NEW WORLD on the Hot 100 as **Whitney Houston** finally falls to No. 2 with "I Will Always Love You," and "A Whole New World" by **Peabo Bryson & Regina Belle** ascends to the top of the chart. The Oscar-nominated song from "Aladdin" establishes a number of firsts: It's the first song from a Disney animated or children's film to be No. 1 in the rock era. It's the first No. 1 song for Bryson and Belle as well as songwriters **Alan Menken** and **Tim Rice**. It's the first time in the rock era that the first *new* single of a calendar year moved to the top as late as March. Until this year, the latest a song has ever moved to No. 1 in the rock era was when "Kind Of A Drag" by the **Buckinghams** reached the chart summit the week of Feb. 18, 1967. In fact, **Tom Gazdayka** of Mountain View, Calif., points out that "A Whole New World" claims the No. 1 position later in the year than any other song since 1952, when **Kay Starr's** "Wheel Of Fortune" took over from the final No. 1 hit of 1951, **Johnnie Ray's** "Cry," March 15.

One person who isn't experiencing a "first" with the "Aladdin" theme is producer **Walter Afanasieff**, who has helmed three previous chart-toppers: "Love Takes Time" and "I'll Be There" by **Mariah Carey** and "When A Man Loves A Woman" by **Michael Bolton**.

ARE THEY PLAYING IT ON 'WOLD'? It may be hard to believe, but there had *never* been a cover of a **Harry Chapin** song on the Hot 100 until **Ugly Kid Joe** recorded a version of Chapin's only No. 1 single, "Cat's In The Cradle." As the song rockets to No. 27 this week, it is already Chapin's fourth most successful Hot 100 single as a songwriter. In second and third place, after the original "Cat's In The Cradle," are "Sequel" and "Taxi." If Ugly Kid Joe can take the song to No. 1, it will be the ninth time in the rock era that a song by two different artists has been No. 1.

AN ARTIST BLOSSOMS: **Joey Lawrence** makes his first appearance on the Hot 100 *and* has this week's Hot Shot Debut with "Nothin' My Love Can't Fix," which he co-wrote. The 16-year-old newcomer is featured in the "Blossom" TV series and joins a long list of television actors who have parlayed weekly roles into Hot 100 success. The honor roll includes **Edd Byrnes**, **Connie Stevens**, **Shelley Fabares**, **Paul Petersen**, **Lorne Greene**, **Bobby Sherman**, **Vicki Lawrence**, **John Schneider**, and **Jasmine Guy**. Time will tell if Lawrence will enjoy a long musical career, like one of the stars of "The Adventures Of Ozzie And Harriet," **Ricky Nelson**.

SPELLING THE HITS: There are three singles from the "Beverly Hills, 90210" soundtrack in this week's top 40. "Saving Forever For You" by **Shanice** slips to No. 13, while "The Right Kind Of Love" by **Jeremy Jordan** moves up four notches to No. 22 and "Love Is" by **Vanessa Williams & Brian McKnight** takes a healthy 13-point jump to No. 38.

DEEP NO MORE: **Wade Mears** of San Diego writes to say that "End Of The Road" by **Boyz II Men** was in the top 10 for 19 weeks in a row, beating the 17-week record held by the **Bee Gees'** "How Deep Is Your Love." And "Just Another Day" by **Jon Secada** was in the top 40 for 30 consecutive weeks, beating the 26-week record, also held by the Gibbs' "How Deep Is Your Love."

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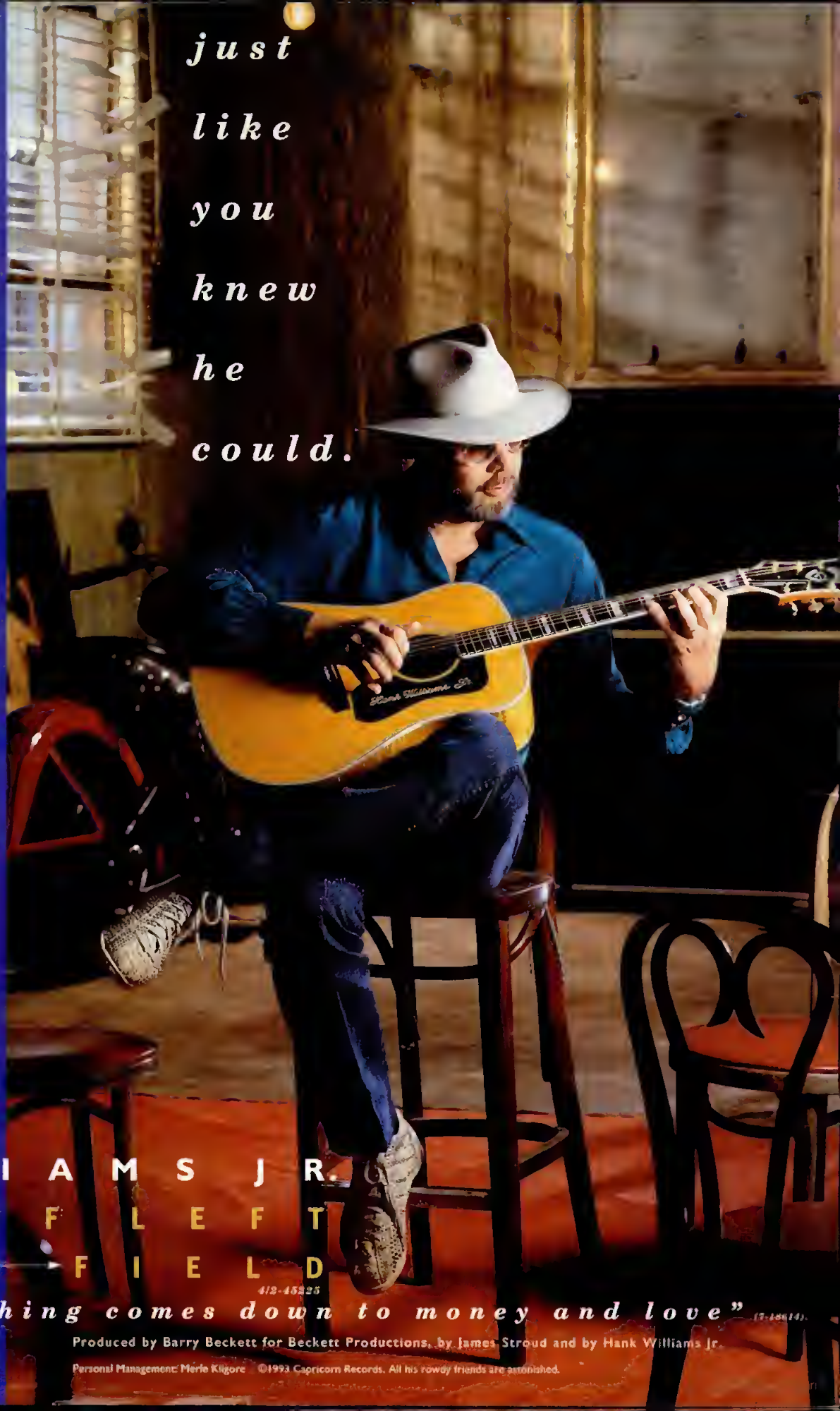
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